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THE PLAY PARTY
IN
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Two hundred copies are to be furnished to the Indiana State Library and two hundred copies to the Historical Survey of Indiana University, for purposes of exchange with other states for similar publications. Of the \$25,000 appropriated to the Commission for Centennial purposes, \$5,000 were permitted to be used for historical publications.

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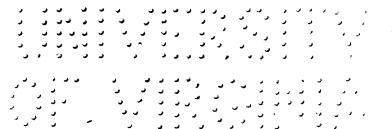
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THE PLAY-PARTY IN INDIANA

A Collection of Folk-Songs and Games with
Descriptive Introduction, and
Correlating Notes

BY
LEAH JACKSON WOLFORD, M. A.



PUBLISHED BY THE
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I have attempted to give credit throughout this book to the individuals who have sung to me these traditional songs and described the accompanying games. Yet there are several other persons who have assisted greatly in reducing this material to the printed page. To Miss Mable K. Pearse, private teacher of the Bentham rhythm work in Chicago, I express my gratitude for assistance in writing the description of a number of the games. Mrs. Edward F. White has read through the manuscript and made a number of improvements in the form of it. Finally, especial mention is due to Professor A. H. Tolman, of the University of Chicago, whose enthusiasm for ballad and epic poetry interested me in this study, and whose criticisms on this work have been invaluable.

LEAH JACKSON WOLFORD.

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THE PLAY-PARTY IN INDIANA

PART I.

THE PLAY-PARTY AND ITS ENVIRONMENT.

The play-party is a distinct kind of social entertainment, just as is the card-party or the dance. Yet it is unlike these amusements in extent, for it flourishes only in a certain environment. The conditions in Indiana have recently grown unfavorable and it is only in a few remote districts that the play-party has not been lost and even forgotten.

I shall first give a brief description of the country and settlers of Ripley County, as this is a typical locality in which it survives; next, consider the social significance of this sort of party; then, try to picture it as my parents have known it, and finally as I, myself, have seen it.

The southern half of this county is cut up by swiftly-flowing creeks and high hills, which have served to isolate the different communities and to disconnect the whole district from the outside world. For many years after the opening of the state, settlers did not come to this county in large numbers. The only inducement to laborers was agriculture, and much of the land was rocky and heavily forested, while the clay soil would not produce good crops without careful cultivation. Almost every road led over rocky hills, and for long distances followed the rough, limestone creek-bed, while those on the levels were appropriately called "mud roads."

It is easy to see that the dwellers among these hills would be dependent upon their own resources for amusements. Towns of any size were far apart. In fact, there is, at present, in the southern half of the county, no town of more than seven hundred inhabitants and there are localities here eighteen miles from the nearest railroad line.

Although most of the people came from Ohio, Pennsylvania, Virginia and Kentucky, yet they brought with them, into this new country, the peculiar traditions and customs of the old world;

some of these we recognize as Scotch, many as Irish, others German, but most of them as English. Old people, whose memories reach back to the earliest days of these settlements, tell us that the play-party has always been the country amusement. We have reason to suspect that its origin was not in America, and from the nationalities of the people, we get a suggestion as to the probable sources.

But for the history of these play-party games, religion was almost as important as nationality. These people were Quakers, Disciples, Methodists, Baptists or Presbyterians as to creed, but they were one in opposing the dance as a wicked sport. Most of these scrupulous consciences did not, however, detect anything wrong in the traditional "playing games" of the young people. If these were follies they were time-honored. Parents and grandparents had enjoyed them, and with this for recommendation they were usually free from the suspicion of evil.

Yet there was another reason for the importance of the play-party and the absence of the dance. Musical instruments,—even the famous old "fiddle"—were usually lacking. Parlor organs were almost unknown and were highly discredited, "because", in the words of my grandfather, "a music-box¹ would spile the gals, and a stuck-up sissy wud make no man a good hep-mate." Fortunately for the play-party, it had no need of instrumental music.

The importance of these social gatherings can scarcely be overrated, because the occasions for the coming together of the people were so few. There was "meeting" at the country church, and here a girl might very properly go, every second Sunday night, with a neighbor boy, provided always that her brother rode on horseback behind them. There were, of course, the husking-bees, the apple-cuttings, the carpet-tackings, in their seasons, and the county fair for two days every August; but the play-party was the one rural merry-making which did not have a financial side to recommend it.

The old-time play-party began at sun-down. From ten miles around the people would come,—whole families bumping along in the big jolt-wagon, young men on horseback, several of them having their fair partners for the game seated securely behind them; and finally came the near neighbors picking their ways through the cornfields.

1. Organ.

But preparations had also been going on at the farm house. In the "spare-room" the rag carpet had been lifted, not because it was too smooth for the games, but because the rough boots and coarse shoes of the players wore it out. Around this same room, heavy blocks of wood held up long boards, which made a bench for the lookers-on. In the kitchen a roaring fire was kept in the fireplace; here the parents and children were to stay. Usually there were fewer old people than young; yet there were enough men to discuss the prospective crops, the coming election, the slavery question and predestination; and plenty of women there were to pop the corn over the coals, crack the walnuts, wash the winesaps, cut the cakes, and watch the babies.

About dusk the first players arrive. The girls at once retire to the bedroom to slip off their long black calico riding skirts and to leave their heavy wraps. The boys' overcoats and caps, too, are piled on the bed and now all are ready to play. There is no need to wait for ceremony. Thaddeus knows Josie, and Josie knows Hiram. Receiving line and formal introductions are far from the spirit of the play-party. The first four players are not slow in starting the games with the old drinking song, "All Go Down to Rowser's." Others arrive, and in spite of the dim candle-light and the increasing confusion, each boy can easily pick out the favorite girl, in the fairest muslin dress, to be his partner for the next set. A few rounds of "Old Dan Tucker" are immediately succeeded by "Needle's Eye", "Skip-to-My-Lou" and "We're Marching Down to Old Quebec." Several couples silently drop out when "Weevily Wheat" is named as the next, for it is played like the dance Virginia Reel, and offends the more scrupulous consciences. A stanza from a Texas version echoes this feeling,—

Take a lady by her hand,
Lead her like a pigeon,
Make her dance the Weevily Wheat,
She loses her religion.²

The hours go quickly and there is always reluctance to stop, for the next game may bring as partner the best player in the crowd, another set may mean a kiss from the girl who is secretly most admired. There is a fascination in the singing, in the rhythmic movement of the dance and in the significant acting, which has no exact parallel in other amusements.

2. This is described below under the game, "Weevily Wheat."

A teacher of the new dance steps would never have called the movement dancing, nor could the critical magazine editor have been surprised into calling the words poetry. There was a rhythm to the whole thing, a certain keeping time to the music, but this rhythm was almost as much of the arms, head and body as of the feet. The players bowed, they knelt, they kissed, they promenaded, they swung, each keeping time to the singing in whatever way his innate sense of dance directed. The walking, the running, the skipping and the promenade steps could all be recognized, but the players did not all use the same. The impression which a visitor would get from the dance was that of a jumble of old dance steps, all in time, yet related in no other way. In the promenade a few couples two-stepped, but they were pointed out as doubtful characters, and probably had attended real "hoe-downs."³

What did they sing? Oh, that was of the least importance. Whence the words had come, no one knew, and certainly no one cared to question. They were the stanzas which belonged to the game, and those which had given it its name. They were queer, not always intelligible, and little more than directions for the dance in many instances. Yet they were always gay. Many of these songs had been taught to members of this group by individuals from other communities. The only requirement was that the words indicate, or at least conform to the movements of the dance. Since the refrain alone usually accomplished this, the singers were at liberty to use the traditional stanzas or to improvise others to suit the occasion. It was customary to have all of the verses conform to a simple rhyme-scheme, but even this was not obligatory.⁴

Tired by the strenuous movement of the games, a couple might retire to the kitchen or to the bench for on-lookers, and "sit out one set"; especially was this the practice when the two were engaged and disliked to "play" with other partners. Yet this plan had to be used with discretion, for a frequent resort to it laid them open to the suspicion of being "sweethearts", and so to the taunts of all of the others.

About midnight the plentiful yet inexpensive refreshments were passed around and enjoyed. Soon after this the parents gathered together their sleeping children, gave the usual series of

3. The local name for the "dance."

4. e. g. All Go Down to Rowser's.

invitations, and in a short time the big wagons were rumbling on their way homeward.

But in the spare-room the dancers continued their games until the boys without "girls" had each summoned enough courage to ask his partner if he might "see her home safe", or until the head of the house, in a rough voice called out the hour. Hasty departure was a relief in that awkward moment. While the boys fetched the horses, the girls slipped on their riding skirts. In an incredibly short time each girl was mounted sidewise behind her partner, and all were riding away, some talking about the party, others singing old time ballads, and several couples enjoying a lively horse-race.

The same play-party lives still in this and a few other communities of Indiana. When the neighborhood contains a lively crowd of young people between the ages of thirteen and twenty-two, this form of amusement flourishes. In the summer of 1915, before the August camp-meetings began, there were about two parties a week, until practically every family had entertained the crowd.

The changed environment has given to the play-party something of a new aspect. Instead of sending a messenger on horseback to each house, announcing the party, as was done a half century ago, today one need only give the general ring on the farmers' line telephone, and at once the neighbors are listening. Practically all the inviting is done by phone.

The hay-wagon in summer and the bob-sled in the winter, when sleighing is good, are prominent features of the play-party today. The big wagon is no longer a means of conveyance, and only occasionally is a horseback rider to be seen. In place of these, there is the rubber-tired buggy or carriage, drawn by spirited driving horses, and it is not unusual to see two or three large touring cars full of young people and those of middle age unload in front of the house where the play-party is given.

In the summer the entertainers like to set the date by the almanac so they will have a moon-light night. Often, Japanese lanterns light the smooth, grassy lawn and make it impossible for a stranger-guest to mistake the place. A pretty picture it makes, the girls in their starched white dresses and gay ribbons, the boys in their Sunday suits and with ties in the latest fashion.

These players are not less eager to begin the games than their grandparents were. So the lively crowd of from four to fifty dancers repeat the "Old Dan Tucker" and the "Weevily Wheat",

which they have inherited, and give to these song-dances a ring of melody and an unaffected gracefulness of physical movement, which in no way discredit the games of sixty years ago. To the old songs, many new ones have been added, perhaps a number of the earlier ones lost, several have been turned over to the children: but of this we shall have occasion to speak more fully later.

If there is a large crowd, other games beside the regular play-party dance are often started. One group will form a ring of its own and play without music the old favorite, "Drop the Handkerchief" or "Three Deep." On the other hand, it is not unusual for a select eight of the best players to leave the big ring and dance the progression, "All Go Down to Rowser's", with its rather difficult figures.

The kind of refreshments depends entirely upon the hostess. Perhaps the most common is a generous supply of watermelons. Ice-cream and cake are often served in the yard and then nuts and candies passed later. There is one family of well-to-do farmers, however, which gives a play-party every year, inviting the guests from three towns, besides including a selected crowd of country people from ten miles away. The regular practice at this home is to serve a hot dinner, though the number they entertain is over one hundred. Nor is this a fashionable, light luncheon. There are two or three kinds of roast meat, several vegetables in season, often four kinds of jelly and preserves, pickles of several sorts, and always a generous supply of ice-cream and cake at the last.

From such a party the boys seldom reach home before three or four o'clock. Yet the lateness of the hour is not allowed to interfere with work the next day. The husky country lad oftentimes merely changes from his Sunday clothes to overalls and goes out to do the feeding, ignoring till the next night his loss of sleep.

Yet, in spite of the fact that the people enjoy it, many things are tending to break down the play-party. One of the most important of these is that it must compete now with other amusements. To be sure, these are few compared with the city. Only in the last year has a moving picture show been established at the county seat, Versailles, and there is no other to the south for twenty-five miles, to the north for five, to the east for seven and to the west for eighteen. Though this comes only two nights a week, yet it draws large crowds, and these are the very people who have given the play-parties. The pool table, too, has recently attracted a few of these country boys.

The camp-meetings of the "Holiness Church" continue for about six weeks in the late summer and draw their crowds from twenty miles around. The religious revival meeting in the woods furnishes a picnic place and becomes the real social center for the young people. While it lasts no play-parties are planned.

The macadamized roads, which connect all of the towns of any importance, have in the last few years afforded easy access to neighboring communities. The former isolation exists no longer, and the great number of automobiles, owned by the farmers, tends to convert the country districts into suburbs of the nearest large town. The amusements of the town, then, can easily be those of the young people of rural communities.

The sanction of the play-party by most of the early settlers we have mentioned. While certain of these games were regarded somewhat critically by parents two generations ago, many of the fathers and mothers now favor them as being a check to the growing popularity of what they call the "vulgar modern dance." The young people, however, do not wish to see the distinction.

The attitude which the players have toward these games, is criticized by the ministers, who, with few exceptions, preach that both the play-party and the dance are on the same plane with card-playing, and must not be countenanced by church members. What the outcome will be cannot be foretold, but the immediate effect, in this one community, has been to revive the play-party. Around the towns of Versailles, Holton and Dillsboro, it has been popular during the last five years.

The high-school training, which the young people must get from the town, does not seem to have lessened their enjoyment of this rural amusement. In fact, many of those who play the games and give the parties are college people.

This particular kind of dance-game is not, however, limited to the play-party proper. The rugged hills and beautiful valleys are very inviting and give a special attraction to all out-of-door sports. On moon-light summer evenings, the young people of Versailles, each with a few ears of sugar-corn, a sack of eggs, or a chicken, climb down the steep hill to the creek and there kindle a bonfire and have what is called a "roast." An out-of-town guest is usually the occasion of this kind of merrymaking. But the roasting of corn, eggs and chickens is not the only, nor even the principal amusement. No matter of what social rank the visitor may be, he is always delighted with the Indian war dances around the great bonfire, and most of all, with the play-party games as

they are danced on the blue grass meadow. In name only does this differ from the country party.

In practically every public school of central and southern Ripley County, and especially in the town schools where there are many young people, one of the most difficult problems of the teacher is that of solving skillfully the question of the play-party game. Instead of teaching dance-games and folk-dances as is done in so many of the city schools, the effort is made to keep them out entirely. The disapproval of a few of the parents and the hostile attitude of the minister toward these games, brings to bear such a pressure upon the school-board that it cannot afford to hire a teacher who allows dancing and play-party games on the school ground. So it comes about that pupils from the sixth grade and on to the twelfth, steal away at recesses and noons to play in a secluded part of the school-yard, or in a hall-way, where the teacher is least likely to find them. The play-parties given by the older students of the Holton High School last winter and also during this last school year (1914-1915) testify to the continuous popularity of this old time, yet modern form of amusement.⁵ These games, from all that we can see, are in this locality as attractive to the young people of the highest social standing as they have ever been.

It is even more interesting to note that this is a revival of interest, and has followed a period of the lapse of popularity. Mr. Newell says that "these amusements came into existence because they were adapted to the conditions of early life; they pass away because those conditions are altered. The taste of other days sustained them."⁶

Doubtless this is true to the conditions in most places, but the young people of Ripley County, Indiana, enjoy so thoroughly the traditional play-party, with its queer words, its romping dance and dramatic action, that they are not satisfied with any of the modern substitutes.

5. The play-party season of the summer of 1915 began with a lawn party in the country two miles from Versailles on May 1.

6. Games and songs, p. 12.

PART II.

PLAY-PARTY SONGS AND GAMES.

INTRODUCTORY NOTE.

The following is a collection of all of the games which I have been able to find in Ripley County, Indiana. In many instances, the words, the melodies, or the directions for playing have been published before, but I think that in every case, there is some variation, sufficient to justify this re-statement. Many of the play-party songs of this locality are very similar to others which are widely known. In every instance I have attempted to cite all of the variants which are available, and to establish their inter-relations whenever the line of development is at all evident.

Moreover, all of the songs, excepting "Marching to Quebec," are well known in the county and with six exceptions they are all played or danced there at the present time. "Billy Boy", "Nora Darling", and "No Sir" do not, in the strict sense of the term, come under the head of play-party games, but they are included because, as dramatic dialogue-songs they seem to be related to the song game, from the ballad side.

GLOSSARY TO PART II.

In these games, the words are so often indicative of the figures, and are, to the players, so much more important than the counts in the music, that it has seemed best to give the directions with reference to the words.

Swing.—Partners take ball-room position, (i. e., boy's right hand at his partner's waist, his left hand holding his partner's right hand, and the girl's left hand on his right arm) and turn on spot, usually taking eight steps.

Promenade.—The position for this is the same as for "swing" except that both face toward the right, the inside shoulders (i. e., gentleman's right and lady's left) almost touching, and the joined hands still hanging loosely in front. While promenading, partners skip to the right around the circle.

Long-ways Dance.—One in which the first position is as follows: two parallel lines are formed, (usually girls being in one line and boys in the other) and with partners facing. The lines are four steps apart.

To **cast off** is to turn outwards and proceed without one or other of the lines of the dancers; to **cast up** or **cast down** is to dance up or down inside the general set.¹

Courtesy.—Step backward on the right foot; bend the right knee, straighten left leg and incline the body slightly forward. At the same time the skirts may be grasped at either side and spread sideways.

Kneel.—Bend the left knee and place the right knee on the floor.

To **pass by the right** is to pass right shoulder to right shoulder; **by the left**, left shoulder to left shoulder.

To **lead** is to move forward.

To make a **half turn** is to turn through half a circle and face in the opposite direction.²

To make a **whole turn** means that the dancer revolves on his right foot as an axis through a complete circle.³

If two players are directed to **take or give right or left hands** they are to join right with right, or left with left.

In dances or figures in which two couples only are engaged, the terms **contrary girl and contrary boy** are used to denote the girl or boy other than the partner.⁴

The normal country dance step is a springy walking step (the ball of the foot taking the ground before the heel), two to each bar, executed by women with a natural, unaffected grace, and on the part of men with a complacent bearing and certain jauntiness of manner which is very difficult to describe, and which must, perhaps, be seen to be appreciated.⁵

1. C. J. Sharp. *Country Dance Book*, Part I, p. 27.

2. *Ibid.* Part II, p. 32.

3. *Ibid.* Part II, p. 32.

4. *Ibid.* Part III, p. 10.

5. *Ibid.* Part III, p. 27.

All Chaw Hay on the Corner

Miss Rena Bushing, Johnson Twp.

First young lady all around in the center, all around in the center, all
 around in the center, First young lady all around in the center, And
 bal - ance to your part - ner Swing your partner and we'll
 'U run away, We'll all run away, and we'll all run away
 Swing your partner and we'll all run away. And all chaw hay on the corner

a⁶

1. First young lady all around in the center,
 All around in the center, all around in the center,
 First young lady all around in the center,
 2. And balance to your partner.

Refrain—

3. Swing your partner and we'll all run away,
 We'll all run away, and we'll all run away.
 Swing your partner and we'll all run away,
 4. And all chaw hay on the corner.

b. The young people form a circle, with each girl at the right of her partner and all facing the center. One of the girls leaves the circle and dances around in the center during the singing of 1. At 2, she swings her partner. While singing 3, all partners swing and all promenade in a circle to the right (i. e., skip around in a circle, couple following couple) and all return to their original places, with the exception of the first girl. During the promenade she is at the left of her partner, and in the final formation of the circle she is also at his left.

6 To facilitate reference to the following games the discussion has been organized after this plan:

- a. Music and words.
- b. Directions for playing the games.
- c. Age of the game and the time of its popularity.
- d. Citations to printed variants, and an interpretation of the historical or mythological significance of the game.

Repeat from the beginning with the next girl at the right of the one just mentioned, in the center, and continue repeating until every girl has been "around in the center," and has taken her place at the left of her partner. The words change to agree. Stanza 2 is, "Second young lady all around in the center" and so on.

Repeat all from the beginning with the first boy in the center. He, at the end of this game, is back in his original position with his partner at his right. The words are, accordingly, "First young gent all around in the center," "Second young gent," etc. This second half of the game brings all of the players back to their original positions.

c. This was a very popular game in 1909 and continues to be a favorite.

d. The words, "we'll all run away" or "run away all" are not peculiar to this game. See Miss Hamilton's version of "Old Brass Wagon," Jour. Am. Folk-lore, Vol. XXVII, p. 293.

All Go Down to Rowser's

We'll all go down to Rowser's, to Rowser's, to Rowser's, We'll all go down to Rowser's, To get some la-ger beer, Sweet la-ger beer, sour la-ger beer, Court'sy to your partner, Swing a-round your lady, Go back and get your partner, And swing a-round a - gain.

a.

1. We'll all go down to Rowser's, to Rowser's, to Rowsers
We'll all go down to Rowser's, to get some lager beer.⁷
2. Sweet lager beer, 3 sour lager beer,
4. Court'sy to your partner, 5 swing around your lady,
6. Go back and get your partner,
And swing around again.

⁷ If a second stanza is desired the last four lines remain the same, but the first two are changed to read as follows:

O never mind the old folks, O never mind the old folks,
O never mind the old folks, They're in bed asleep.

Miss Ethel Ballman, Versailles, Ind.

b. Two couples play this. They join hands to form a circle, the partners facing each other. At 1, they circle around to the left. At 2, partners cross their right hands making a "star."⁸ Repeat, forming the "star" with the left hands. At 4, the boys bow, the girls courtesy. At 5, each boy swings the girl next to him, and then 6 swings his own partner.

This is also a game for eight, and as such it is danced with rather complex figures. This, like the dance of "Weevily Wheat," is not considered proper for church members.

c. This was well known by children fifteen years ago. The basement of the school house at Versailles was always crowded with players as soon as the teachers left at noon, and also at recesses when there was least danger of discovery. At the same time it was well known as a play-party game and as such it continues to be popular today.

d. G. M. Miller (University Studies of the University of Cincinnati, vol. 1, p. 31) speaks of this game in connection with others which we shall give in detail later. "Some of the songs used in Indiana were very old, while others were comparatively recent in origin. The song for the Virginia reel was probably as old in parts as the original of the dance itself, the old Sir Roger de Coverly contra dance. Others going pretty far back were Weevily Wheat and Pop Goes the Weasel, while Captain Jinks and We're Marching Down to Rauser's (evidently a German saloon-keeper who kept 'good beer') were more recent."

e. Other variants are published in Cur. Lit. vol. 30, pp. 350-51 (Robinson, Folk Music), and in Jour. Am. Folk-lore, vol. XXIV, p. 298 (Mrs. Ames, Missouri Play-party).

The melody known in Ripley County is practically the same as that given by Mrs. Ames. The words are quite different, for her version has five stanzas and something of a ballad situation. She gives also the words to the song, "My Father and Mother Were Irish," which are the same as those of the play-party game in Indiana, and likewise the music to this game is the same as in "All Go Down to Rowser's."

Miss Hamilton's variant in Jour. Am. Folk-lore, vol. XXVII, p. 290, corresponds most closely to the one given above.

⁸ Each boy raises his partner's hand to his lips as if it were the beer glass.

Billy Boy

A. B. J.

Mrs. Allie B. Jackson, Versailles, Ind.

“Oh where have you been, Bil - ly Boy, Bil - ly Boy, Oh
 where have you been, charm-ing Bil - ly?” “I have
 been to see my wife, She’s the dar-ling of my life, She’s a
 young thing and can not leave her mom-my.”

a. “Oh where have you been, Billy Boy, Billy Boy,
 Oh where have you been, charming Billy?”
 “I have been to see my wife, she’s the darling of my life,
 She’s a young thing and can not leave her mommy.”

“How old is she, Billy Boy, Billy Boy,
 How old is she, charming Billy?”
 “Twice six, twice seven, twice forty and eleven,
 She’s a young thing and can not leave her mommy.”

“Can she bake a cherry pie, Billy Boy, Billy Boy,
 Can she bake a cherry pie, charming Billy?”
 “She can bake a cherry pie quick as cat can wink its eye,
 She’s a young thing and can not leave her mommy.”

“Can she make a feather bed, Billy Boy, Billy Boy,
 Can she make a feather bed, charming Billy?”
 “She can make a feather bed, with the pillows at the head,
 She’s a young thing and can not leave her mommy.”

“Did you ask her to wed, Billy Boy, Billy Boy,
 Did you ask her to wed, charming Billy?”
 “I did ask her to wed, and this is what she said,
 ‘I’m a young thing and can not leave my mommy!’ ”

b. This is merely sung as a dialogue, the woman or girl questioning and the boy answering the questions. It has no dance, so far as I can find. It is, however, a traditional folk-song and is dramatic.

d. Miss Louise Pound writes of it as follows:

"Especially well known is the vivacious piece, in dialog form, in which 'Billy Boy' responds to the questions as to his courting. He is asked whether she can make a cherry-pie, a feather bed, a loaf of bread, can milk a 'muly cow,' and so forth and gives humorous replies." (Jour. Am. Folk-lore, vol. XXVI, pp. 356-7.)

"I have been to see my wife," in the variant given above is certainly a corruption of "I have been for a wife."

Halliwell. Nursery Rhymes. 6th edition, pp. 226-27.

Rimbault. A Collection of Old Nursery Rhymes, pp. 34-35.

Halliwell. Popular Rhymes and Nursery Tales, 1849. pp. 259-60.

Baring-Gould and Sheppard. A Garland of Country Song, 1895, p. 83.

Baring-Gould. A Book of Nursery Songs and Rhymes. 1895, pp. 36-39.

Ideal Home Music Library, vol. X, p. 213.

I have heard this same song from persons who learned it in Texas, Illinois and Kentucky.

Black the Boots

Miss Rena Bushing

Mrs. Leslie Beall, Versailles, Ind

Black the boots and make 'em shine, A Goodby,
 A Goodby, Black the boots and make 'em shine,
 A Goodby Li-za Jane. O, how I love her, 'Aint that a
 shame? O, how I love her, A Goodby Li - za Jane.

a.

1. Black the boots and make 'em shine,
 (A) Goodby, a Goodby,
 Black the boots and make 'em shine,
 (A) Goodby Liza Jane.

Refrain—

2. O, how I love her,
'Aint that a shame?
3. O, how I love her,
4. (A) Goodby Liza Jane.

b. Circle dance for two couples.

Join hands to form a circle, partners facing each other, and circle left during 1. At 2, partners cross their right hands to form a "star." At 3, each boy swings the girl at his right. At 4, partners swing.

c. The words were given by Miss Rena Bushing of Johnson Tp. Mrs. Frank Brinson, Correct, Ind. gives the variation, "Black your boots" for the first line.

d. The play-party song given by Miss Hamilton (Jour. Am. Folk-lore, vol. XXIV, p. 296) as "So Goodby Susan Jane," resembles this, but it has three stanzas and a chorus.

The ballad, "Liza Jane," from North Carolina (Jour. Am. Folk-lore, vol. VI, pp. 133-34) is long and resembles this game in name only.

The play-party game which Mrs. Ames calls "Shiloh" (Jour. Am. Folk-lore, vol. XXIV, p. 317) has the same refrain as this and the music is of the same rhythm though with different intervals in the melody.

I am told by a girl from Louisiana that this is a children's game there, and by another informant that it is a well known ballad in Dallas, Texas.

Captain Jinks.

Mrs. Leslie Beall, Versailles, Ind.

Cap - tain Jinks came home last night, Gentle-man pass - es
 to the right, Swing your la - dy very po - lite, For
 that's the style in the arm - y Go to your part-ner and
 prom - e - nade, prom - e - nade, prom - e - nade, Go to your partner and
 prom - e - nade, For that's the style in the arm - y.

The following is the refrain as I knew it in 1905.

Join hands and circle to the left, circle to the left, circle to the left,
 Join hands and circle to the left, For that's the style in the arm - y.

a.

Captain Jinks came home last night,
 Gentleman passes to the right,
 Swing your lady very polite,
 For that's the style in the army.

Go to your partner and promenade, promenade, promenade,
 Go to your partner and promenade, for that's the style in the
 army.

As I played the game at school ten years ago, it had the stanza
 of the preceding and the chorus of the following variant.

1. Captain Jinks came home last night,
2. Pass the lady to the right.
3. Promenade with all your might,
 For that's the style in the army.
4. All join hands and circle to the left: Three times:
 For that's the style in the army.

Miss Fannie Stewart, Shelby Tp.

Another variant is that of Miss Alice Delay, Brown Tp.

Captain Jinks came home last night;
He clapped his hands with all his might,
Brings his lady to the right,
For that's the style in the army.

Refrain—

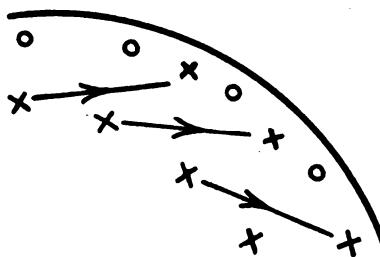
Join hands and circle left: 3 times
For that's the style in the army.

Captain Jinks came home last night,
The gentleman passes to the right,
And swings his lady once around,
For that's the style in the army.

b. The manner of playing necessarily varies with the words. Circle dance for any number of couples above two.

All join hands and form a circle, each girl being two places to the right of her partner. At 1, circle left. At 2, all drop hands; the boys face to the right, girls to the left. Each boy with his left hand takes the left hand of the girl at his right, passes her, and at 3, reaches his partner with whom he promenades. At 4, all return to original positions.

The figure below represents the position at the end of 3 (x-boys, o-girls). In order to recover the original position each boy moves back to the left of the girl behind him, as lines x to x show.



c. G. M. Miller (Univ. Stud. of Univ. of Cincinnati, vol. 1, p. 31) refers to this as being more recent than "Weevily Wheat" and "Pop Goes the Weasel."

d. Mrs. Ames' variant (Missouri Play-Party, Jour. Am. Folklore, vol. XXIV, p. 308) is longer, and is evidently more complex in figure. The words resemble those which were known in a New

England ballad of this name, during the early seventies. It seems probable that this game had its origin in a Civil War rhyme.

Mr. Edwin F. Piper (Some Play-Party Games of the Middle West. Jour. Am. Folk-lore, vol. XXVIII, p. 285) gives another variant.

An interesting variant is this ballad which Miss Bessie E. Harvey learned in Pennsylvania.

When I was young Mamma she cried,
Mamma she cried, Mamma she cried,
When I was young Mamma she cried,
"You're not brought up for the army."

But I'm Captain Jinks of the horse marines,
I feed my horse on corn and beans,
I know it is beyond my means,
But I'm Captain Jinks of the army.

The melody is the same as that given above.

A longer ballad version is given in the Ideal Home Music Library, vol. X, p. 127, and still another in Heart Songs, p. 54.

Chase the Buffalo.

a.

Come to me, my dearest dear,
And present to me your hand,
And we'll march around together,
To the far and better land: 3 times
And we'll march around together,
To the far and better land.
And we'll chase the buffalo,
And we'll chase the buffalo,
And we'll march around together,
To the far and better land.

Mr. R. H. Stone, Jay Co., Ind.

Of this variant my informant, Miss Alice Delay (Brown Tp.) says, "I think this is about the same as 'Chase the Buffalo.' "

Rise ye up, my dearest dear,
And present to me your hand,
For I meet you, and I greet you,
In a far and better land,
Where the hawk caught the buzzard,
And the buzzard stubbed his toe,
We will rally through the corn,
Break and shoot the buffalo,

Break and shoot the buffalo,
We will rally through the corn,
Break⁹ and shoot the buffalo.

The following variant comes from Miss Fannie Stewart of Shelby Township. She says, "This is another of the old favorites."

Come to me, my dearest dear,
And present to me your hand.
We'll travel in pursuit,
Of some far and better land.
The boys will plow and mow,
And the girls will knit and sew,
We'll travel through the corn-brake,
And shoot the buffalo.¹⁰

d. Miss Delay's variant resembles that of Mrs. Ames (Missouri Play-Party, Jour. Am. Folk-lore, vol. XXIV, p. 301) but does not describe the hunt so completely.

Miss Goldy M. Hamilton (Play-Party of Northeastern Missouri, Jour. Am. Folk-lore, vol. XXVII, p. 300) gives another variant.

J. A. Perrow (Jour. Am. Folk-lore, vol. XXVI, p. 137) prints another variant.

Chase the Squirrel.

Mrs. William Robinson, Versailles, Ind.



Now's the time to chase the squirrel, Now's the time to chase the squirrel



Now's the time to chase the squirrel, ^{This} On a cold and frost-y morn-ing.

a.

1. Now's the time to chase the squirrel,
Now's the time to chase the squirrel,
2. Now's the time to chase the squirrel,
This cold and frosty morning.
3. Up and down the centre we go,
Up and down the centre we go,
Up and down the centre we go,

⁹ Corn-brake is a very unusual term in this locality and this probably accounts for this queer interpretation of the word.

¹⁰ See "Hunt the Buffalo."

This cold and frosty morning.¹¹
 4. Catch her and hug her if you can,¹²
 Catch her and hug her if you can,
 Catch her and hug her if you can,
 This cold and frosty morning.

Mrs. William Robinson, Versailles, Ind.

b. Longways dance for any number of couples over three.

The boys stand in a long line facing that of the girls, partners being opposite each other. At 1, the top boy and the top girl take promenade position and walk down through the center to the foot of the lines. At 2, they drop arms, he passes behind her, casts off to the right and walks back to position. At the same time she passes in front of him, casts off to the left and walks back to position. At 3, irrespective of the time of the music, she runs down through the center with him in pursuit of her. She must continue running down the center and casting off to the left until he catches her. At 4, he kisses her and they promenade down the center to position at the foot of their respective lines.

Repeat from the beginning with the second couple.

Continue repeating until all the players are in their original relative positions.

Game. Mrs. Peter Geiling, Laurel, Ind.

c.-d. Mr. Newell gives an American children's game of this name, but without any song. (Games and Songs, pp. 168-9.)

This play-party game is perhaps traceable to the morris dance described by Sharp and Macilwaine in The Morris Book (vol. II, pp. 18-19).

Miss Hamilton (in Jour. Am. Folk-lore, vol. XXVII, p. 299) gives another variant with a similar melody.

Mr. Edwin F. Piper gives practically the same words to this song but the music is different. (Jour. of Amer. Folk-lore, vol. XXVIII, p. 266.)

11 If the runner has not been caught during the singing of this stanza, repeat it, and continue repeating until he (or she) is caught.

12 "Catch her and kiss her if you can," is the older form for this stanza.

Cincinnati Girls.

a. This is sung to the tune of "All Chaw Hay on the Corner."

Cincinnati girls are coming out tonight,
 Coming out tonight, coming out tonight.
 Cincinnati girls are coming out tonight,
 To dance by the light of the moon.

Dance all night, till broad daylight,
 Broad daylight, broad daylight,
 Dance all night till broad daylight,
 And we won't go home till morning.

Miss Ruth Flick, Holton, Ind.

c. Stanza 1 of this is almost identical with the "Michigan Girls," which Mr. Piper (Jour. Am. Folk-lore, vol. XXVIII, p. 283) calls a Virginia Reel.

The words of this game agree closely with the chorus to a ballad, "Buffalo Gals," given in "Heart Songs," p. 366. The melodies show little resemblance.

This is probably a local game of recent origin for it seems to be known only in a very few neighborhoods. I say local, because of the fact that Cincinnati is only about fifty miles away, and is also the largest city which is known to most of the people of Ripley County.

Though the tune connects this game with "All Chaw Hay on the Corner," the words, "We won't go home till morning,"¹³ have perhaps been suggested by those of "All Go Down to Rowser's."

d. "Buffalo Girls" of Miss Hamilton's collection (Jour. Am. Folk-lore, vol. XXVII, p. 313) is quite similar.

¹³ Tune, "We Won't Go Home Till Morning." C. J. Sharp. Country Dance Book.

Coffee Grows in a White Oak Tree.

Mrs. Leslie Beall, Versailles, Ind.

Cof - fee grows in a white oak tree, The riv - er flows sweet
 bran - dy - o. Go forth and choose the one that you Love best, to
 roam with you. Two in the cen - ter and you
 better get a - bout, Two in the cen - ter and you
 bet - ter get a - bout, Two in the cen - ter and you
 bet - ter get a - bout, Swing those la - dies round you.

a.

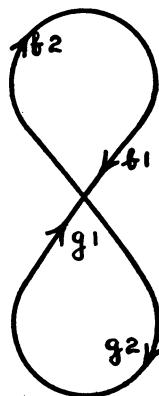
1. Coffee grows in a white oak tree,
 The river flows sweet brandy-o,
 Go forth and choose the one that you
 Love best, to roam with you.
2. Two in the center and you better get about,
 Two in the center and you better get about,
 Two in the center and you better get about,
 Swing those ladies round you.
3. Four in the center and you better get about, etc.
4. Six in the center and you better get about, etc.
5. Eight in the center and you better get about, etc.
6. Ten in the center and you better get about, etc.
7. Eight in the center and two step out, etc.
8. Six in the center and two step out, etc.
9. Four in the center and two step out, etc.
10. Two in the center and two step out, etc.

Miss Rena Bushing, Johnson Tp.

Miss Agnes Taylor of Herne, Texas, has given us an interesting variant, especially if taken in connection with that of Mr. Newell. Several of the play-party games, or at least certain stanzas of them, seem, like this, to have been invented for the purpose of relieving the embarrassment at the end of the evening.

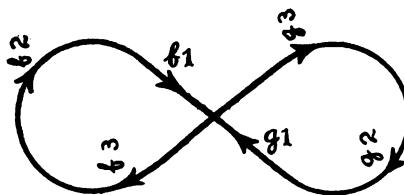
Coffee grows on the white oak top,
The river flows with brandy,
Choose the one to go home with you,
And feed 'em on 'lasses candy.

b. All of the young people stand around the outside of the room, but not in a circle. During 1, one boy skips to the right, making a complete circle, in the center of the room. At 2, he chooses a partner and together they promenade making a complete circle to the right. At 3, this couple chooses a new couple to enter the center with them, and the four make a figure 8 in this way.



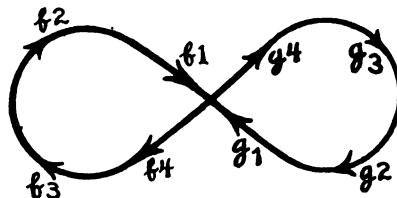
Boy 1 is in the center facing down and girl 1 is in the center facing up. Boy 1 takes his partner's right hand and passes her by the right. He proceeds to trace the lower half of the figure 8 while she traces the upper half of it. (The walking step is used.) At the start boy 2 is at the top following boy 1, and girl 2 is at the bottom following girl 1. All simultaneously make a complete figure 8, boy following boy, and girl following girl, the boys and the girls going in opposite directions. Partners always meet at the center, and there the boy takes the right hand of the girl and passes her by the right. When he meets the "opposite" girl he takes her left hand and passes her by the left.

At 4, all are in the same position as at the beginning of the figure. The couple which entered the center last chooses from the crowd a third couple. The initial position now is this:



Repeat the figure with six. Each boy regards the girls who are not partners to him as "contrary" girls.

At 5, another couple is chosen. Repeat the figure with eight, the initial position being:



At 6, repeat with ten.

At 7, the first couple drop out of the center and return to their original places in the crowd. Repeat the figure with eight.

Likewise at 8 repeat with six players, at 9 with four. Finally, at 10, the last two promenade in a circle to the right and take their original places.

Cuckoo Waltz.

Mrs. Leslie Beall, Versailles, Ind.

Three times round the cuckoo waltz, Three times round the cuck-oo waltz,
 Three times round the cuck-oo waltz, Love- ly Su - sie Brown.
 Fare thee well, my charming girl, Fare thee well, I'm gone.
 Fare thee well, my charming girl, With gold - en slip - pers on.

a.

1. Choose your pard as we go round,
 Choose your pard as we go round,
 Choose your pard as we go round,
2. We'll all take Susie Brown.
3. Fare thee well, my charming girl,
4. Fare thee well, I'm gone,
 Fare thee well, my charming girl,
 With golden slippers on.¹⁴

The following variant, from Miss E. F. Laud of the southern part of the county, shows how unfamiliar words are replaced by modern popular ones.

:Choose you a pard as we go round: 3 times
 And I'll take Susie Brown.
 :Three times around a goo-goo waltz: 3 times
 And I'll take Susie Brown.

Fare-a-well, my darling girl,
 Fare-a-well, I'm gone,
 Farewell, my darling girl,
 With the golden slippers on.¹⁵

b. Circle dance for any number of players, above nine.

¹⁴ Directions for the game are given in the order indicated at the left but this order is not essential.

¹⁵ The last stanza of this is played as a game in itself by the young people near Versailles.

A boy and girl stand in the center. All of the others (irrespective of partners) circle to the left around them, during 1. At 2, the girl chooses a boy, the boy a girl, and all four stand in the center. At 3, the two couples in the center form a circle, each boy opposite his partner. Partners cross hands forming a "star" and circle left. Repeat with left hands and circle right.

At 4, each of the boys in the center swings the contrary girl, then waltzes¹⁶ with his partner, while that stanza is repeated.

c. This game like most of the games which belong exclusively to the young people, is of American origin, so far as we can find.

16 This may seem to discredit the time of the melody but I think it is not a serious inconsistency. The music might easily be turned into 3-4 time for the last stanza and this is not so unusual. By accenting the first and third counts of the measure as it stands and by pausing on these, the change is practically accomplished. Another informant says that the two couples in the center two-step. Both statements, I think are probably true to the game as it is played in each particular locality.

Dem Golden Slippers.

Mr. Mort. McCoy, Sharpsville, Ind.

The musical score consists of two parts of lyrics, each with a corresponding musical staff. The first part starts with 'Ah, Good-by, chil-dren, I have for to go Where the' and continues with 'rain don't fall, nor the wind don't blow, So your' and so on. The second part starts with 'O dem gold-en slip - pers, O dem gold-en slip - pers,' and continues with 'Gold - en slippers I'se a-gwine to wear, Be - cause they look so' and so on. The music is in common time, with a key signature of one sharp (F#). The lyrics are in a simple, rhythmic pattern, matching the musical notes.

a.

Ah, Goodby, children, I have for to go,
 Where the rain don't fall nor the wind don't blow,
 So your ulster coat you will not need,
 When you ride up to the chariot in the mornin'.
 But your golden slippers must be nice and clean,
 And your age must be just sweet sixteen,
 Your white kid gloves you will not need,
 When you ride up to the chariot in the mornin'.

Chorus—

O, dem golden slippers, O, dem golden slippers,
 Golden slippers I'se a-gwine to wear,
 Because they look so neat, Hallelujah,
 O, dem golden slippers, O, dem golden slippers,
 Golden slippers I'se gwine for to wear,
 To wear on the golden street.¹⁷

b. Longways dance for any number of couples above three.

The figures are identical with those of "Weevily Wheat." The order in which these are taken is varied at pleasure. It will be noticed that in each division of this song there are seven strong accents, the same as in "Weevily Wheat." The entire stanza, together with the chorus are equivalent in this game to three stanzas of "Weevily Wheat."

Down in Jay Bird Town.

Blue bird, blue bird, flew in the window,
 Blue bird, blue bird, flew in the window, Blue bird, blue bird,
 flew in the window, Down in Jay Bird town.

a.

Blue bird, blue bird, flew in the window,
 Blue bird, blue bird, flew in the window,
 Blue bird, blue bird, flew in the window,
 Down in Jay Bird town.

I knew it was her by the jingle of the window,
 I knew it was her by the jingle of the window,
 I knew it was her by the jingle of the window,
 Down in Jay Bird town.

b. The game is the same as that of "Skip-to-My-Lou."

17 Stair is a common substitute for the word street.

The following melody was very popular as a "fiddler's tune" twenty years ago, but it differs very little from that of the play-party game.



Down the River.

A. W. Mason, Columbus, Ind.

The riv-er is up and the channel is deep, And the waves go steady and
 strong, As we go 'long, as we go 'long, As we go marching a
 long Down the river, oh down the riv-er, Down the river we
 go. Down the river, oh down the riv-er, Down the O - hi - o.

a.

The river is up and the channel is deep,
 Goodby, a goodby,
 The river is up and the channel is deep,
 Goodby Liza Jane.

This may be merely a stanza from "Black the Boots", but it has a game of its own.

The following variant comes from Jay County, Indiana, and was contributed by Mr. R. W. Stone. It is also a play-party song.

The river is up, and the channel is deep,
 And the waves go steady and strong,
 As we go 'long, as we go 'long,
 As we go marching along.

Down the river, oh down the river,
 Down the river we go,
 Down the river, oh down the river,
 Down the Ohio.

b. Longways dance for three or more couples.

All form in two lines; boys in one and girls in the other, with partners facing. The first boy and the last girl walk to the center, swing, retire and then each swings the player next on his partner's left. Repeat until the first boy has swung all of the girls and the last girl all of the boys. Both return to their original positions. The first couple meet and promenade down the center, taking position at the bottom of their respective lines.

Repeat from the beginning and continue repeating until all of the players are in their original relative positions.

Words and game. Mr. John Underwood, Brown Tp.

d. Edwin F. Piper: Some Play-Party Games of the Middle West. Jour. Am. Folk-lore, vol. XXVIII, p. 267.

Down to New Orleans.

a.

I went down to New Orleans (Orlenz),
But I didn't go there to stay.
I stuck my head in a feather bed,
And could'n't get away.

Fare ye well, my dearest dear,
Fare ye well my darling,
Fare ye well, my dearest dear,
With the golden slippers on.

Mr. R. W. Stone, Jay Co., Ind.

c. The refrain to this will be recognized as being practically the same as that to "Cuckoo Waltz," supra.

This song is probably related to the first stanza of the comic ballad, "Polly wolly doodle wolly day." This is well known in Ripley County but seems to be a local rendition.

I'm going away to New Orleans,
Goodby, my lover, goodby,
Goodby my lover, goodby.¹⁸

FARE THEE WELL.

This game has only a fragment of the stanzas to "Cuckoo Waltz."

18 Ideal Home Music Library, X: 142.

Farmer in the Well.

The far-mer in the well, The far-mer in the well,
 High - o, mer - ry - o, The far - mer in the well.

It is only for the sake of completeness that I include this game. Miss Hofer (Children's Singing Games, page 20) gives the same melody. Newell (Games and Songs of American Children, p. 129) gives practically the same tune and words as belonging to the New York game. That of Hornby (Joyous Book of Singing Games, p. 64) is nearly the same.

Mrs. Gomme (Trad. Games, vol. II, p. 420) prints a similar game, "The Farmer in His Den," from Auchencairn, N. B.

a.

1. The farmer in the well,
 The farmer in the well,
 High-o merry o,
 The farmer in the well.
2. The farmer takes a wife, etc.
3. The wife takes a child, etc.
4. The child takes a nurse, etc.
5. The nurse takes a dog, etc.
6. The dog takes a cat, etc.
7. The cat takes a rat, etc.
8. The rat takes the cheese, etc.
9. The cheese stands alone, etc.

b. All the players except one, join hands to form a circle, and circle left, during stanza 1. One stands in the center. At 2, the dancing and singing stop while the person in the center (the farmer) chooses from the circle, one who is to play the part of wife. The person chosen enters the center. Repeat the figure from the

beginning and at the end of this second stanza, the person, who has entered the center last, chooses the one who is next to enter. Continue repeating the figure of the game with each new stanza.

c. The refrain in Texas is "High-o-cherry-o," and in Louisiana, "High-o-Maderio," instead of "High-o-merry-o." "The Farmer in the Dell," is popular as a school-ground game for little children in Ripley County now, but as I knew it, it was "The Farmer in the Well."

This is printed as a song game in "Graded Games and Rhythmic Exercises" by Marion B. Newton, p. 9.

Getting Married.

1. Here stands a young couple
Joined heart and hand.
It's he wants a wife
And it's she wants a man.
So married they will be
If they can agree,
2. And march down this aisle
In peace and harmony.
3. Now they are married,
Since it is so,
Away to the war
He must go.
4. Here comes my true love,
And "How do you do
And how have you been
Since I last saw you?"
5. The war is o'er
And peace upon the land.
We will give them welcome
By the raising of our hand.

Mrs. Peter Geiling, Laurel, Ind.

b. Longways dance for any number of couples over three.

Boys stand in line opposite that of the girls, each boy facing his partner. At 1, the top couple take promenade position and during the singing of 2, promenade down through the center. At 3, she casts off to the left, he to the right and they walk slowly and mournfully back to position. At 4, they meet at the top of the lines, shake hands and kiss. At 5, each couple (excepting couple 1) advance a step, join hands and raise them high to form

an arch. The first boy and girl then promenade down through the center under the arch and take position at the foot of their respective lines.

Repeat from the beginning with the second couple and continue repeating until all of the players are in their original relative positions.

d. Other variants are to be found in W. W. Newell's Games and Songs of American Children, No. 10, and in Jour. of Amer. Folklore, vol. XXVIII, p. 275.

Getting UpStairs.

Mrs. Leslie Beall, Versailles, Ind.

First young gent with the right hand round, Back to the left, and
 swing clear a-round. [Swing her to the center and we'll all join hands] Such a
 get-ting up-stairs, I never did see. Such a getting up-stairs, it don't suit me

a.

1. First young gent with the right hand around,
2. Back to the left, and swing clear around.
3. Swing her to the center and we'll all join hands.
4. Such a getting upstairs, I never did see,
Such a getting upstairs, it don't suit me.
5. The lady swings out, the gent swings in,
All hands up and going again.
6. Such a getting upstairs, I never did see,
Such a getting upstairs, it don't suit me.
7. Balance all, swing, oh swing,
Swing your partner and we'll all run away.
8. Such a getting upstairs, I never did see,
Such a getting upstairs, it don't suit me.

Miss Rena Bushing, Johnson Tp.

Variants in this county are similar, but as the movements indicated are particularly interesting, in this game, I give them in full.

First young gent lead out to the right,
 Right hand lady with left hand swing,
 Partner in center and seven hands ring,
 Lady swing out and gent swing in,
 Seven hands up and gone again,
 Such a getting upstairs, I never did see,
 Such a getting upstairs, it don't suit me.

Miss Alice Delay, Brown Tp.

First gent swing by the right hand round,
 Back by the left and swing clear around,
 And swing her to the center and all hands around.
 Such a getting upstairs, I never did see,
 Such a getting upstairs don't suit me.

The lady swing out, the gent swing in,
 All hands up and go again.
 Such a getting upstairs, I never did see,
 Such a getting upstairs, it don't suit me.

Balance all, swing oh swing,
 All hands up and in a ring,
 Such a getting upstairs, I never did see.
 Such a getting upstairs, it don't suit me.

Miss E. F. Laud, Southern part of county.

b. All have partners and form a circle. One couple enters the center. They join right hands and swing to the left, while singing 1. At 2, the couple join left hands and swing around to the right. At 3, the girl stands still in the center while the boy joins hands with those in the circle, and with them circles to the left while singing 4. At 5, the girl swings out of the center into the circle, and the boy swings into the center. At 6, he joins the circle and all are in their original positions. All join hands above their heads and circle around to the left. At 7, partners swing. At 8, all promenade.

Repeat from the beginning with the next couple at the right and continue repeating until each couple has been in the center.

d. It is interesting to find "Hunt the Squirrel" and "Getting Upstairs" as morris dances in "The Morris Book" of Sharp and Macilwaine (ii, pp. 18-19). We have also the game, "Hunt the Squirrel" (Newell, pp. 168-69), but it has no music. This play-party game, "Getting Upstairs," may be connected with the English dance of that name. The movements are not very different. The unusual complexity of this in comparison with most of the other games also suggests that a relationship exists.

The Girl I Left Behind Me.

Miss Ethel Ballman, Versailles, Ind.

On to the next, and bal - ance four, And
 bow to them so kind - ly, Oh swing that girl, that
 pretty lit - tle girl, Oh the girl I left be -
 hind me, She's pretty in the face, and
 slim a - round the waist, Oh the girl I left be - hind me.

a.

On to the next, and balance four,
 And bow to them so kindly,
 Oh swing that girl, that pretty little girl,
 Oh the girl I left behind me.
 She's pretty in the face, and slim around the waist,
 Oh the girl I left behind me.

1. First gent swing his opposite lady,
 Swing her by the right hand,
2. Swing your partner by the left,
 And promenade the girl behind you.
3. Oh the girl, the girl, the pretty little girl,
 The girl I left behind me.
 She stole my heart and away she ran,
 Away down in South Carolina.

b. Circle dance for any odd number of couples above two.

All join hands to form a circle, each boy being at his partner's left. At 1, one boy skips across and swings the girl opposite him (i. e., he takes her right hand with his right and each traces a complete circle by taking four steps and circling right). He then skips back across the circle to his partner. At 2, each boy swings his partner by the left hand, circling to the left. During 3,

each boy takes one step backward and promenades with the girl behind him.

Repeat from the beginning with new partners. Continue repeating until all are in their original relative positions.

The words change to agree with the dance. Hence, stanza 2: Next gent swing his opposite lady.

d. The words of this game correspond rather closely to those printed by Miss Goldy Hamilton. (Jour. Am. Folk-lore, vol. XXVII, p. 297).

The variant from Nebraska (Jour. Am. Folk-lore, vol. XXVII, p. 281) has more of the suggestion of the ballad.¹⁹

Mr. Edwin F. Piper prints a variant, which is much longer and the reference to the "Lincoln boys," suggests that it was in some way related to a Civil War ballad. (Jour. Am. Folk-lore, vol. XXVIII, p. 286.)

It is interesting historically, to find this title, "The Girl I Left Behind Me" as the name of the traditional air which was the tune to the Kirkby Malzeard Sword dance. It is otherwise known as "Brighton Camp." (C. J. Sharp. Sword Dances, page 40.)

Go in and out the Windows.

We're marching round the lev-y, We're marching round the lev-y, We're
march-ing round the lev - y, For we have gained the day.

1. :We're marching round the levy,: 3 times
For we have gained the day.
2. :Go in and out the window,: 3 times
For we have gained the day.
3. :Go forth and choose your lover,: 3 times
For we have gained the day.

¹⁹ The ballad of this name, printed in "Heart Songs," p. 66, is dissimilar to the words and music given above.

4. :I kneel because I love you,: 3 times
For we have gained the day.²⁰
5. :I measure my love to show you,: 3 times
For we have gained the day.
6. :One kiss before I leave you,: 3 times
For we have gained the day.

b. 1. All join hands and circle left. One player leaves the ring and winds in and out under the clasped hands of the players. He aims to make a complete circuit by going under every arch of clasped hands (i. e. in and out every window) during the singing of 2. At the same time those in the ring are circling left. At 3, they stand still while the one who has gone under the arches chooses a partner and stands facing her. At 4, he kneels before her. At 5, while still kneeling, he measures with his arms or his fingers the extent of his love. At 6, he kisses his chosen partner and takes the place at her left in the ring. The person whose place he has taken is the next to "go in and out the windows." The game may be repeated indefinitely.

c. This game is very widely known among the children, and is also a popular play-party game.

d. Variants are found in a number of books and magazine articles.
Jour. Am. Folk-lore, vol. XXIV, pp. 306-7.
Jour. Am. Folk-lore for 1914, p. 250, The Game "Go in-dang-out de Window" was played by negroes many years ago.
Mari Ruef Hofer. Children's Singing Games, p. 16.
Notes and Queries. XXVII, pp. 252-5.
John Hornby. The Joyous Book of Singing Games, p. 39.
Jour. Am. Folk-lore, vol. XXVI, p. 138.

20 The last three stanzas are often sung by the boy alone. In that case the last line of each stanza is "For I have gained the day."

Go to Boston.

S. B.

Mrs. Susan Ballman, Versailles, Ind.



Now, boys, you may go to Bos-ton, Now, boys, you may go to Bos-ton,



Now, boys, you may go to Bos-ton, So ear - ly in the morn-ing.

a.

1. Now boys you may go to Boston,
Now boys you may go to Boston,
2. Now boys you may go to Boston,
So early in the morning.
3. Now girls you may go to Boston,: 3 times
So early in the morning.
4. All together we'll go to Boston,: 3 times
So early in the morning.

b. Longways dance for any number of couples above two.

Boys stand in line facing a corresponding line of girls, partners opposite. During 1, the top couple meet and promenade down the center and at 2 they retrace their steps backward to position.

Alternate stanzas 1 and 2. Repeat with couple 2 performing the figure. Continue repeating until the couples in the upper half of the lines have gone through the figure.

Continue repeating with the couples from the bottom half of the line, the direction of the promenade being reversed.

At 4, all partners promenade in a straight line, trace a rectangle and come back to position.

Green-Leaf.

Miss Rena Bushing.

Mrs. Leslie Beall, Versailles, Ind.



On to the next and cir - cle four, Green-leaf so green, Right hand cross'd the



left hand back, You know ver - y well what I mean.

a.

1. On to the next and circle four,
Green-leaf so green,
2. Right hand crossed, 3, the left hand back,
You know very well what I mean.
4. Swing her by the left, 5, swing her by the right,
Green-leaf so green,
6. Balance all and swing her all about,
You know very well what I mean.

b. The players stand in couples around the room, each girl being at the left of her partner. At 1, two adjacent couples enter center and face each other, the boys being opposite each other. They circle left. At 2, the two girls cross right hands and at 3, the two boys cross left hands.

The first couple then falls back to original position and the second couple passes on to the next couple at the right who enter the center. At 4, the two couples face, the boys being opposite each other. Each boy takes the right hand of his partner and swings, then, at 5, the left hand of the contrary girl and swings.

At 6, the couples are again facing each other. The girls turn left, the boys right; each boy takes the right hand of his partner and passes her by the right; he then takes the left of the contrary girl whom he passes by the left. The second couple then return to their original places and the figure is repeated with the third and fourth couples. Continue repeating until every couple has been in the center.

Hay-o-My-Lucy-o

Miss Ethel Ballman, Versailles, Ind.

Hay - o - my - Lu - cy - o, Bon - nie, bon - nie,
 Lu - cy - o, I'd give this world and
 all I know, To change and swing my Lu - cy - o,
 Here we go, top - sy - tur - vey,
 Round the room we go. Hay - - - o,
 hay - - - o, Change and swing my Lu - cy - o.

a.

Boys 1. Hay-o-my-Lucy-o, bonnie, bonnie Lucy-o,
 sing. I'd give this world and all I know,
 2. To change²¹ and swing my Lucy-o.
 All 3. Here we go topsy-turvy,
 sing. Round the room we go, hay-o-Lucy-o,
 4. Change and swing my Lucy-o.

Mrs. Harry Danaker, Splashville.

b. Eight couples play this. Two lines are formed facing each other. In one line there is a boy, then a girl, then a boy, etc., in the other line a girl, then a boy, then a girl, etc., in such a way that partners are opposite each other. During 1, each boy pretends to be very much interested in the girl at his right, but all the time he is slyly winking at the girl opposite him. At 2, he lets go of the arm of the girl at his right and jumps over to the opposite line and swings his partner. During 3, the partners promenade, and at 4, partners swing.

21 It is sometimes sung "To get to swing my Lucy-o."

Miss Ethel Ballman, Versailles, gives the above melody and the following additional stanzas:

Hay-o-my-Lucy-o, my Lucy-o, my Lucy-o,
Hay-o-my-Lucy-o, my little Irish gal.

I went to see my Lucy-o, my Lucy-o, my Lucy-o,
I went to see my Lucy-o, my little Irish gal.

Here Come Four Dukes A-Riding.



Here come four dukes a - rid - ing, a - rid - ing, a - rid - ing, Here
come four dukes a - rid - ing, Tis a ma tas a ma tee.

a.

Boys 1. Here come four²² dukes a-riding, a-riding, a-riding 2,
Here come four dukes a-riding,
Tis a ma tas a ma tee.

Girls What are you riding here for, here for, here for?
What are you riding here for?
Tis a ma tas a ma tee.

Boys We're riding here to get married, married, married,
We're riding here to get married,
Tis a ma tas a ma tee.

Girls Please take one of us, sir, us sir, us sir,
Please take one of us sir,
Tis a ma tas a ma tee.

Boys You're all too black and dirty, dirty, dirty,
You're all too black and dirty,
Tis a ma tas a ma tee.²³

Girls We're just as clean as you are, you are, you are,
We're just as clean as you are,
Tis a ma tas a ma tee.²³

22 Any number may be used but it is ordinarily three or four.

23 Well known variations which are substituted for these two stanzas are: "You're all as stiff as poker," and the retort, "We can bow as well as you, sirs."

Boys I think then I'll take you miss, you miss, you miss,
 I think then I'll take you miss,
 Tis a ma tas a ma tee.²⁴

b. The boys form in line and lock arms. The girls do the same, facing the line of the boys but about six steps from them. At 1, the boys advance with prancing gait toward the girls; at 2, they recede and at 3, advance again; at 4, receding to their former position. The girls then advance and recede from the boys keeping the same time. Stanzas 5 and 6 are dramatic in expression. During the second line of the last stanza each boy takes the arm of one of the girls and skips away with her.²⁵

c.-d. This is very widely known. Mrs. Gomme (Traditional Games, vol. II, pp. 233-48) gives thirty British versions.²⁶ Mr. Newell (Games and Songs, pp. 47-50) prints three American versions. As an American game it is known in New England, Ohio, Pennsylvania, West Virginia, New York, Illinois, Missouri, Louisiana, Mississippi, California and Indiana, also in eastern Canada and probably elsewhere.

Mrs. Gomme calls attention to a number of features of the game which mark it as being very old. She writes as follows:²⁷ "In this game . . . we have, I believe, a distinct survival or remembrance of the tribal marriage—marriage at a period when it was the custom for men of a clan to seek wives from the girls of another clan, both clans belonging to one tribe. . . . It will be seen that there is no mention of 'love' in the game, nor is there any individual courtship between boy and girl. The marriage formula does not appear, nor is there any sign that 'ceremony' or 'sanction' to conclude the marriage was necessary, nor does kissing occur in the game." Further, "There is little doubt that this refrain (with a rancy, tancy tay) represents an old tribal war cry, from which 'slogans' or family 'cries' were derived." She points out that the

24 "With a ransy tansee tee," is quite as commonly known as this line. We played the game also with the ending—

The fairest one that I can see, that I can see, that I can see,

The fairest one that I can see, is pretty Miss—— come walk with me.

25 At this point there are several variations in playing the game and these add much to its attractiveness. In choosing partners, one boy may choose and take his girl back with him in the duke-line then all advance again the second time, when another boy chooses a wife. Finally, all four boys and the three girls advance, at which time the fourth boy chooses the last girl.

26 The Misses Fuller of Shropshire, England, played this at the Little Theatre, Chicago, March 1914, as one of the games they had learned when children.

27 Trad. Games. vol. II, p. 253.

expression, "walk with me," or "walk abroad with me," signifies engagement.²⁸

The numerous variants of the game which are collected in "Traditional Games," give a valuable basis for the study of the changes which time and the numerous singers have made. Mrs. Gomme draws from these the basis for the possible line of decadence in the game. If her general outline is correct, then she would explain the additions as "instances of the tacking on of verses from the 'invitation to the dance' or 'May games.'"²⁹ Of the significance of the line formation we shall have occasion to speak later.

Mr. Newell³⁰ calls this game only a later development of "Three Kings" which is itself a "rude and remarkable variety" of "Knights of Spain." This last is known in a number of forms in Europe "from Latin France, Italy and Spain, to Scandinavian Iceland, from the Finns of the Baltic Coast to the Slavs of Moravia" and was doubtless brought to the United States by the early settlers.³¹ Judging from the mercantile negotiations of the courtship, he concludes that "we may be tolerably sure that the first diffusion of the game in Europe dates far back into the Middle Ages." In our game "Here Come Four Dukes," though the mercenary character of the courtship is replaced by coquetry, yet the line formation and the distinct separation of the two groups remain.

28 Mrs. Gomme. *Trad. Games.* vol. II, p. 252.

29 Mrs. Gomme. *Trad. Games.* vol. II, p. 252.

30 Games and songs. pp. 47 and 46 respectively.

31 *Ibid.* pp. 38-45.

Here Comes a Queen from Dover.

S. B.

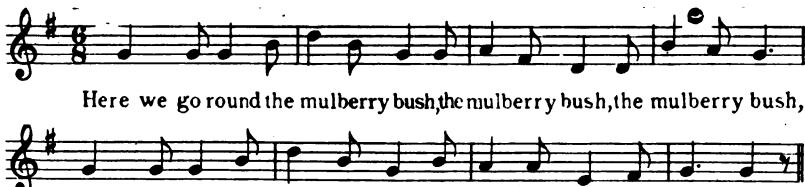
Mrs. Susan Ballman, Versailles, Ind.

Here comes a Queen from Dover, this ver-y night came Dover, Shall she be at-tend-ed or no? No be Queen be not of-fend-ed, For you shall be at-tend-ed, By all the re-spects that we owe, we owe, we owe, By all the re-spects that we owe. Oh, is your bot-tle out, let us see, let us see, Oh, is your bot-tle out, let us see, If your bot-tle be not out, We will have an-oth-er bout, So come down and choose your las-sie, Let us see who she be, So come down and choose your las-sie, Let us see who she be.

a. Here comes a Queen from Dover, This very night came Dover,
 Shall she be attended or no? No be Queen be not offended,
 For you shall be attended, By all the respects that we owe,
 We owe, we owe, By all the respects that we owe.
 Oh, is your bottle out, Let us see, let us see.
 Oh is your bottle out, Let us see,
 If your bottle is not out, We will have another bout,
 So come down and choose your lassie. Let us see who she be,
 So come down and choose your lassie, Let us see who she be.

b. Longways dance.

Here We Go Round the Mulberry Bush.



Here we go round the mulberry bush, the mulberry bush, the mulberry bush,

Here we go round the mul-berry bush, So ear - ly in the morn-ing

Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning.³²

The following stanzas are after the same pattern.

This is the way we wash our hands, etc.

This is the way we wash our clothes, etc.

This is the way we go to church, etc.

This is the way we go to school, etc.

A common variation of this has one stanza concerning the work peculiar to each day of the week. In the dance, the children do this work in pantomime. Any new stanzas are usually pleasing for a time.

Here we go round the mulberry bush, etc.
This cold and frosty morning.

This is the way we wash our clothes,
All on a Monday morning.

This is the way we iron our clothes,
All on a Tuesday morning.

This is the way we mend our clothes,
All on a Wednesday morning.

This is the way we go to call,
All on a Thursday morning.

This is the way we sweep the house,
All on a Friday morning.

This is the way we bake our bread,
All on a Saturday morning.

This is the way we go to church,
All on a Sunday morning.

³² Or, "This cold and frosty morning."

- b. During the singing of the first stanza the players join hands and circle to the left. While singing the succeeding stanzas each person, in pantomime fashion, shows how the work is done. Any sort of work that can well be illustrated may be the theme of a stanza.
- c. This is very well known in America. (Newell, Games and Songs, pp. 86-87).

- d. Mrs. Gomme (Trad. Games, vol. I, p. 404) gives the music. The first and third phrases are identical with ours and the other two are very nearly the same.

Other variants are printed in, *The Folk-lore Record*, vol. IV, p. 174; *Halliwell Popular Nursery Rhymes*, p. 224; R. Chambers, *Popular Rhymes of Scotland*, pp. 134-5; Mari Ruef Hofer, *Children's Singing Games*, p. 18; Pedersen and Boyd, *Folk-Games*; Marion B. Newton, *Graded Games and Rhythmic Exercises*, pp. 2, 22, 64.

Mrs. Gomme (Trad. Games, i, p. 407) says: "This game originated, no doubt, as a marriage dance round a sacred 'tree' or 'bush.' . . . Trees were formerly sacred to dancing at the marriage festival, as at Polwarth in Berwickshire, where the custom once prevailed."³³

Mr. Newell (Games and Songs, p. 236) sees in this a relic of the May-Day dancing in a circle around the "bush" or "tree."

Considering that the tunes to the songs are the same, we may, I think, see a connection between this game and "Here We Come Gathering Nuts in May, This Cold and Frosty Morning."³⁴ (Newell. Games and Songs, pp. 236-7.)

The refrain, "So early in the morning" is attached to several American games, e. g., Mrs. Ames (*Jour. Am. Folk-lore*, vol. XXIV, p. 317) and Miss Hamilton (*Jour. Am. Folk-lore*, vol. XXVII, p. 293) give this refrain to the game, "The Juniper Tree." Miss Hamilton's variant of "Little Brown Jug" (*Jour. Am. Folk-lore*, vol. XXVII, p. 296) and "Three Old Bums" (*ibid*, p. 301) have the same.

³³ New Statistical Account of Scotland, Polwarth, Berwickshire, vol. II, p. 234.

³⁴ Mari Ruef Hofer. *Popular Folk Games*, p. 32.

Mrs. Gomme. *Trad. Games*. vol. I, pp. 424-28.

Folk-lore Journal, vol. VII, p. 225.

Ideal Home Music Library, vol. X, p. 224.

HUNT THE BUFFALO.

This title is often given to the game noted supra as "Chase the Buffalo" and "Shoot the Buffalo."

I'm A Poor Old Chimney Sweeper.

Newton Jackson.

I'm a poor old chimney sweep-er I
 have but one daughter and can not keep her Since she has re
 solved to mar ry, Go choose your lover and do not tarry

a. 1. I'm a poor old chimney sweeper,
 I have but one daughter cannot keep her.
 2. Since she has resolved to marry,
 Go choose your lover and do not tarry.
 3. Now you have one of your own choosing,
 Hasten away, no time for losing.
 4. Join your right hands, 5 this broom-stick step over,
 And kiss the lips of your true lover.

Mr. Newton Jackson, Versailles, Ind.

b. Circle dance for any number of players.

All join hands to form a circle around one boy who stands in the center and sweeps the ground with a large broom. During 1, those in the ring circle left. At 2, the boy in the center circles right inside the ring, scanning the girl players for a partner. He carries the broom in his right arm as if it were a gun, and at 3 places it on the ground between him and the girl chosen. At 4, they join right hands. At 5, each places his right foot over the broomstick and the boy kisses his partner. He steps over the broomstick, taking his partner's former place in the ring. At the same time she steps over the broomstick, picks it up, and takes his place in the center.

Repeat from the beginning with the girl inside the ring.

c. Miss Hamilton (Jour. Am. Folk-lore, vol. XXVII, pp. 289-303) gives this as a game in Missouri. That variant uses the third person instead of first but otherwise there is practically no difference.

Itiskit.

I sent a let - ter to my love, I tho't I put it
 in my glove, But on the way I dropped it, I
 dropped it, I dropped it, But on the way I dropped it. And
 some of you have picked it up, And put it in your pock - et .

a.

I sent a letter to my love, I thought I put it in my glove,
 But on the way I dropped it, I dropped it, I dropped it,
 But on the way I dropped it.
 And some of you have picked it up,
 And put it in your pocket.

Itiskit, itaskit, a green and yellow basket,
 I took a letter to my love, and on the way I lost it,
 I lost it, I lost it.

b. This game is familiar under the name of "Drop the Handkerchief." All form in a circle, excepting one player. While they sing the stanza given above, one person skips around the outside of the ring and drops a handkerchief behind one of the players. The persons in the ring are allowed to look behind them once after each circuit which the handkerchief-dropper makes. As soon as the person behind whom the handkerchief has been dropped, discovers it, he picks it up and runs around the circle in pursuit of the one who dropped it. If he succeeds in catching him, the dropper must stand in the center of the ring "the mush pot." The second person then continues skipping around the circle while the stanza is sung again. On the other hand, if the person behind whom the handkerchief is dropped does not discover it until after the dropper has come back to him, he goes in the "mush pot." So the game goes on until all are in the "mush pot" excepting two players.

Often a way is provided for an alert player to get out of the "mush pot." If he can snatch the handkerchief, before the person behind whom it has been dropped, discovers it, he becomes "dropper" and the slow person takes his place in the "mush pot."

In a large circle there are usually two "droppers" and they run in opposite ways around the ring. This means that there are four running, much of the time. This adds to the confusion and also to the fun of the game.

c. This has recently lost the song and at the play-party it is merely a game of chase. The children may retain the song in Ripley County but I think not, and certainly it is not well known today.

d. This is not, strictly speaking, a play-party game. It was played and sung on the school ground in Versailles about ten years ago but today it has become merely a game of chase. Like "Three Deep"³⁵ it has, however, a connection with the play-party. "Drop the Handkerchief" and "Three Deep" have the relation to the play-party which "Authors" and "Chess" sometimes have to the Euchre party. If there are enough guests who object to the dance in the playing games, they play this. It is the substitute for the dance-games and as such is very popular at play-parties and "roasts."

Mrs. Gomme gives fourteen variants (Trad. Games, vol. I, pp. 306-8) under the title "Kiss in the Ring."

In certain variants, if the "dropper" is caught by his pursuer he is given a kiss, and in one the marriage formula is a feature of the game. (Mrs. Gomme. Trad. Games, vol. I, pp. 309-10.)

The expression, "throw (or fling) the handkerchief," Mrs. Gomme says is used commonly with the meaning of "an expected proposal of marriage which is more of a condescension than a complimentary or flattering one to the girl." Further she concludes that "Kiss in the Ring" is probably a relic of the earliest form of marriage by choice or selection. The custom of dropping or sending a glove as the signal of a challenge may have been succeeded by the handkerchief in this game."³⁶

Mr. Newell (Games and Songs. pp. 168-9) gives this in connection with "Hunt the Squirrel."

35 Another game of chase.

36 Mrs. Gomme, Trad. Games, vol. I, p. 310.

Jersey Boy.

a. Jersey Boy, tis you I call,
 Invitation free to all,
 The road is wide, the pathway clear,
 Jersey Boy, come volunteer.

Apple cider, ginger beer,
 Christmas comes but once a year.
 The road is wide, the pathway clear,
 Jersey Boy, come volunteer.

c. The name of this game "Jersey Boy" is familiar to several persons of Ripley County as the title of an old play-party song, but these stanzas were contributed by Mr. R. W. Stone, who played the game in Jay County, Ind.

Stanza 1 of this is almost identical with the "Michigan Girls," which Mr. Piper (Jour. Am. Folk-lore, vol. XXVIII, p. 283) calls a Virginia reel.

Kilamakrankie.

a.

1. Kilamakrankie's a very fine song,
 We sing and dance it the whole day long.
2. Down on this carpet you must kneel,
 3. And kiss your true love in the field.³⁷

Down on this carpet you must kneel,
 Sure as the grass grows in the field.
 Salute your bride and kiss your sweet,
 And then you may rise upon your feet.

b. Circle dance for any number of players above three.

During the singing of 1, all join hands and circle left around one girl who stands in the center. At 2, she chooses a boy from the ring and leads him to the center where they kneel. At once all of the players in the circle drop hands and kneel. At 3, the girl in the center kisses her chosen partner, all then stand and she resumes her former place in the circle. Repeat from the beginning, the boy in the center choosing a girl as partner. Continue repeating until each player has been in the center at least once.

c. My informant says she played this game eighty years ago.

³⁷ The children sang this line like this: "And kiss your true love in the heel."

King William Was King Jamie's Son.

Miss Ruth Brooks, Memphis, Tenn.

King Will - iam was King Jam : ie's son, Who
 from the roy - al race did come. Up -
 on his breast he wore a star,
 Like the points of the com - pass are.

King William was King Jamie's son,
 Who from the royal race did come.
 Upon his breast he wore a star,
 Like the points of the compass are.

1. Go choose to the east, go choose to the west,
 Go choose³⁸ the one that you love best,
 If she's not there to take her part,
 Choose another with all your heart.
2. Down on this carpet you must kneel,
 Sure as the grass grows in the field.
 Salute your bride and kiss her sweet.³⁹
 Now you may rise upon your feet.

b. All, excepting one boy, join hands and form a circle. The boy in the center representing King William (at 1) chooses^{39a} his favorite girl, kneels,^{39b} at 2, salutes her and kisses her hand, then takes a place in the ring beside her.

The game known in Oregon, New Jersey is played with hats and

38 Look to the East, etc., is more common.

39 A more common way of singing this line is:

Kiss your bride, oh kiss her sweet. Another way is:

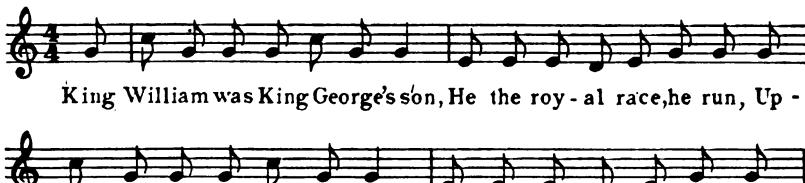
Hug your bride and kiss her sweet.

39a "Go choose to the east, go choose to the west," is probably a survival of the lines, "Choose for the worst, Choose for the best" which were in one form or another a characteristic of the marriage ceremony. Mrs. Gomme. Trad. Games, i: p. 304.

39b The "carpet" on which he kneels is the green grass in almost every instance where it is found in games and it is without doubt, the meaning here because of the line which follows.

is entirely unlike this simple marriage game. Mr. Newell does not describe the "Kissing Round" of the Middle and Southern States but it is probably this same game that he knew.⁴⁰ Mrs. Gomme gives three variants (Trad. Games. vol. I, pp. 302-4) but the point to these games lies in the ability of the lover to recognize his sweetheart in disguise, a well-known ballad theme. Mr. Newell thinks of the game as representing a test of affection.

c.-d. Variants. Jour. Am. Folk-lore, vol. XIV, p. 298; Miss Goldy Hamilton, (words alone) Jour. Am. Folk-lore, vol. XXVII, p. 295; Mrs. Ames, Jour. Am. Folk-lore, vol. XXIV, p. 313. Miss Amma Frank Johnson of Mississippi contributes the following variant, both words and music.



King William was King George's son, He the royal race, he run, Up -
 on his breast he wore a star, Like a dia-mond in the sky.

King William was King George's son,
 He the royal race, he run,
 Upon his breast he wore a star,
 Like a diamond in the sky.

Go choose to the east, go choose to the west,
 Go choose the one that you love best;
 If she's not there to take her part,
 Choose another with all your heart.

Upon this carpet you must kneel,
 As sure as the grass grows in the field,
 Salute your bride and kiss her sweet.
 Now you rise upon your feet.

Mr. Newell (Games and Songs, p. 75) thinks this game bears more than an accidental resemblance to a certain version of the popular ballads which were attached to the Folke Algotsen story.⁴¹

In the Journal of American Folk-lore (vol. XIV, p. 298) a variant is given which ends with the following lines:

40 Newell. Games and Songs, pp. 73-75.

41 A Swedish youth carried off to Norway a daughter of the judge of East Gothland, who was betrothed to a Danish noble.



:Say young woman, will you 'list and go?: two times
 The broad-brimmed hat you must put on,
 And follow on to the fife and drum.

The editor's note gives a very different interpretation of the game and its origin. "By this interesting communication, it would seem that the game is from England and represented recruiting in war times. If so it has many parallels in ballads."

London Bridge.

Lon-don bridge is fall-ing down, fall-ing down, fall-ing down,
 Lon - don bridge is fall - ing down, my fair la - dy

a.

London Bridge is falling down, falling down, falling down,
 London Bridge is falling down, my fair lady.

What has this poor prisoner done, prisoner done, prisoner done?
 What has this poor prisoner done, my fair lady?

Stole my watch and lost my key, etc.

Off to prison you must go, etc.

b. This is especially a school game. Two children stand in the seats to the desks or upon the desks themselves and join hands to form an arch over the aisle. The other children pass under in single line. At the last stanza the hands of the arch-bridge fall and take someone as prisoner. He is allowed to choose which prison. The ones who form the bridge have agreed upon the symbols by which each of them will be known. One has perhaps chosen a watch, the other a chain, one an orange, the other an apple, and frequently, one red, the other blue. The prisoner chooses between the two and then stands behind the person whose symbol he has chosen. The game continues till all are lined up on one side or the other. Then comes a tug of war between the two sides, the followers of the red and the followers of the blue.

This is played in a great many ways, with a large variety of

melodies and wide variations in the words. The game in England has no "tug of war" ending.

c.-d. Mrs. Gomme (Trad. Games, vol. i, pp. 333-340) gives nine variants and three melodies.

Mr. Newell gives five (Games and Songs, pp. 206-210) and in many of the children's books of rhymes, games, or songs, this is to be found.⁴²

The tune of a country dance called "London Bridge" is given in Playford's Dancing Master, 1728 edition.

The game is undoubtedly very old but what it represents is a question of some dispute. Mr. Newell, though connecting it with the ancient superstitions regarding bridges and the stories of human sacrifices which were connected with bridge building, gives the tug of war a mythological interpretation.

Mrs. Gomme points out that this tug of war is not a feature of the game in England and therefore is probably an American addition.

Marching to Quebec.

We're marching down to old Que-bec, The bells are loud-ly
 ring-ing, The A-meri-cans have gained the day, The
 Brit-ish are re - treat-ing. O, the war is o'er, And
 we'll turn back, To the place where we first start-ed, We'll
 open a ring and choose a cou-ple in, To re-lease the bro - ken - heart-ed.

⁴² This is printed as a children's song in the Ideal Home Music Library, vol. X, p. 225 and in Little Songs of Long Ago, collected by Alfred Moffat. Marion B. Newton also includes this game in Graded Games and Rhythmic Exercises, p. 24.

a.

1. We're marching down to old Quebec,
The drums are loudly beating.
America has gained the day,
And the British are retreating.
2. The war is over and we'll turn back
To the place where we first started,
3. We'll open a ring and choose a couple in
4. To release the broken-hearted.

Miss Fannie Stewart, Brown Tp.

b. Partners take promenade position and march forward in a straight line during the singing of 1. At 2, the line makes a double turn to the left and marches back in a line parallel to that made first. At 3, all join hands to form a circle, circle left, and choose a couple to enter center.

Repeat from the beginning with the last center couple heading the line. This couple chooses the next couple to enter center.

c. Miss Stewart writes: "This game was played fifty-three years ago by an elderly man who sang it for me."

d. Miss Wedgwood (Jour. of American Folk-lore, vol. XXV, p. 27) prints the words and music to this.

The words of Miss Hamilton's variant "Old Quebec" are practically the same (Jour. Am. Folk-lore, vol. XXIV, p. 303).

Mr. Newell (Games and Songs, pp. 125-26) gives two ballad-like pieces of doggerel, one a stanza which went with a game and was played in Philadelphia the first of the last century (presumably about 1800), the other consisting of three stanzas and resembling those ballads which tell of the separation of lovers in war times. Concerning the age of the game, Mr. Newell says: "This piece of doggerel may be of revolutionary origin, as it can be traced to near the beginning of the present century."⁴³

Miss Stewart writes that "during the Civil War times they used to paraphrase it and sing, 'The Yankee boys have gained the day, and the Rebels are retreating.'"

Melven Vine.

a.

1. The melven vine grows around the tree,
The melven vine grows around the tree,
2. Go write her name, and send it to me.

43 The statement was made in 1883. Games and Songs, p. 125.

3. Morris Jones his name shall be,
 4. Morris Jones his name shall be.
 5. So rise you up and she will sit down,
 So rise you up and she will sit down.

b. One girl sits on a chair in the center of the room while one couple promenades around her during the singing of 1. At 2, she whispers to this couple the name of the boy whom she chooses to be her partner. The couple in the center sing 3, supplying the name of the boy chosen. All join in singing 4. At 5, the girl who has occupied the chair gets up, and the boy whom she has named takes her place in the chair. She joins hands with the couple and the three circle left around the boy.

Repeat from the beginning with the boy in the chair. At 2, he gives to the three the name of the girl whom he chooses. At 5, he joins the three in the circle.

Continue repeating until all of the players are on the floor.

Mrs. Peter Geiling, Laurel, Ind.

Miller Boy

Mrs. Leelie Beall, Versailles, Ind.

The musical notation consists of four staves of music in common time with a treble clef. The lyrics are written below the notes. The first staff: O hap - py is the mil - ler boy That. The second staff: lives by the mill, He takes his toll with a. The third staff: free good-will; One hand in the hop - per and the. The fourth staff: oth-er in the sack, The ladies step forward and the gents step back.

a.

1. Happy is the miller boy that lives by the mill,
 He takes his toll with a free good will,
 One hand in the hopper and the other in the sack,
2. The ladies step forward and the gents step back.

Miss Ruth Flick, Holton.

O happy is the miller boy,
 And he lives by himself,
 As the wheel goes round,
 He gathers in his wealth.
 One hand in the hopper,
 And the other in the sack;
 As the wheel goes around
 The boys fall back.⁴⁴

Mrs. Leslie Beall, Versailles, Ind.

b. The game requires an uneven number of players. The person (boy or girl) who is without a partner stands in the center and all of the others promenade around him during 1. The movement is regular and rather quick to imitate the turning of a wheel. At 2, each boy drops his partner's arm and tries to get the arm of the girl behind him and at his right. While the change is being made, the one in the center (the Miller) tries to get a partner. If he (or she) succeeds the person without a partner is the one in the center for the next game; if he (or she) fails in this, then he must be in the center a second or even third time.

c.-d. There are many references to the tune, "There Was a Jolly Miller." D'Urfey in "Pills to Purge Melancholy" (vol. iii, pp. 151ff of 1707 edition) mentions this as being used in several ballad operas, e. g., "The Quakers' Opera," "The Devil to Pay," and "The Fashionable Lady" or "Harlequin's Opera," under the name of "The Budgeon It Is a Delicate Trade." The tune to "The Jolly Miller" was in 1624 harmonized by Beethoven for Geo. Thomson (Pills to Purge Melancholy. i, p. 169). Further "The Jovial Cobbler" of St. Helen's has the same tune. (Ibid, p. 169.)

The first stanza of the ballad is remarkably like certain American versions of the game song:

How happy's the mortal that lives by his mill,
 That depends on his own, not on Fortune's wheel.
 By the sleight of his hand, and the strength of his back
 How merrily this mill goes clack, clack, clack.

A dialogue song "Oh Jenny, Jenny, Where Hast Thou Been?" follows the line of departure which is shown in the last stanza of the preceding ballad quoted above.

Gummere. Scottish Ballads. vol. 2, p. 449. The Miller of Dee, is related to the same story.

44 This was a popular game only a short time ago in Jay County.

Mr. R. H. Strong.

Love in a Village (opera 1762) There Was a Jolly Miller.
Dryden. Miscellany Poems. The Miller of Dee.

The Convivial Songster. 1782. The Miller of Dee.

Walsh' Compleat Country Dancing Master. The Dusty Miller.

Hornby. The Joyous Book of Singing Games. Jolly Miller, p. 60.

c. Games. Mrs. Gomme (Trad. Games. ii, pp. 436-7. Vol. i, pp. 289-293) gives eight variants.

Miss Mari Ruef Hofer. Children's Singing Games, p. 23.

Mrs. Ames. Jour. Am. Folk-lore, vol. XXIV, p. 306. The music, which she gives is very similar to that above, in its manner of repetition and variation of the phrases and in rhythm, but the melodies are not identical.

Miss Goldy Hamilton. Jour. Am. Folk-lore, vol. XXVII, p. 293.

Mr. Addy in his directions for the game as played in Sheffield⁴⁵ uses the words "young men" and "young women" to designate the players. This would indicate that the game was played by young people and that within a recent date. This suggests that our older play-party games may be directly connected with the dance games of England. The song dances of the Misses Fuller witness to the same thing.⁴⁶

Mr. Newell in this instance goes farther, and considers the game as being the predecessor of the once-popular ballads of the game. After quoting the first stanza from "The Happy Miller"⁴⁷ he concludes thus: "The song was doubtless formed on the popular game; but the modern children's sport has preserved the idea, if not the elegance of the old dance better than the printed words of a hundred and seventy years since." His meaning seems to be that this ballad followed the dancing game "The Jolly Miller" and was in some degree indebted to it.

It is important, too, that this game which has changed so little in the words and manner of playing has melodies in Indiana and Missouri, which are almost identical with the first one which Mrs. Gomme gives.⁴⁸ Her second melody, though in the Aeolian mode so common to English ballads, is easily recognized as being related to the former. The third which she gives is a circular

⁴⁵ Mrs. Gomme. Trad. Games. vol. I, p. 291.

⁴⁶ See the game "Here Come Four Dukes A-Riding."

⁴⁷ D'Urfry. Pills to Purge Melancholy. 1707.

⁴⁸ Trad. Games. vol. I, p. 289.

tune.⁴⁹ Yet even lacking as it does the final cadence, many of the intervals are the same as the other tunes.

The numerous variants coming as they do from such widely separated localities show remarkable likeness not only in melody but in words and in theme. I think we may easily account for this. The theme of the miller who so well could "stelen corn and tollen thryes"⁵⁰ has never ceased to be of interest. The farmers have always known his trickery only too well. The satire on the miller has been modern for centuries and it is retained in the Cincinnati version which Mr. Newell prints:

Happy is the Miller, that lives in the mill,
While the wheel goes round he works with a will,
One hand in the hopper, and one in the bag,
The mill goes round, and he cries out "grab."

The phrasing in the early versions was concise, and it was also adapted to the playing of the game as well. These facts probably account for the slight changes in words.

Mrs. Gomme (Trad. Games, i. p. 292) gives an interesting interpretation to the game: "It is probable that the custom which formerly prevailed at some of the public festivals, of catching or 'grabbing' for sweethearts and wives is shown in this game."⁵¹

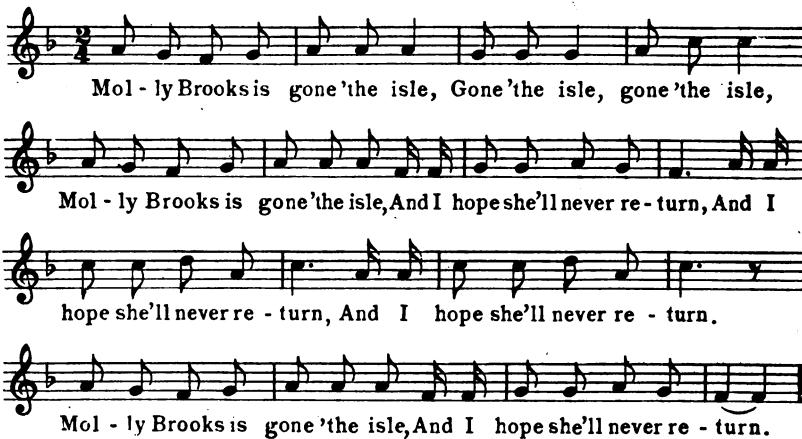
49 C. J. Sharp. English Folk Songs. pp. 64 ff.

50 G. Chaucer. Prol. to Canterbury Tales. Vol. II, p. 562.

51 Guthrie (Scottish Customs, p. 168) tells of a Scottish annual solemnity (at Campbeltown) at which all unhappy couples were blindfolded and at the word, "Cabby" (seize quickly) every man laid hold of the first woman he met and she was his wife until the next year's anniversary of the custom. (Quoted by Mrs. Gomme. Trad. Games. vol. I, pp. 292-3.)

Molly Brooks.

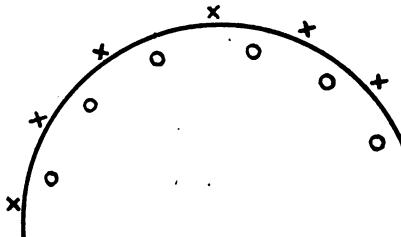
Miss Alice Delay, Brown Tp.



a.

1. Molly Brooks is gone (to) the isle,
Gone (to) the isle, gone (to) the isle,
Molly Brooks is gone (to) the isle,
2. And I hope she'll never return,
And I hope she'll never return,
And I hope she'll never return.
Molly Brooks is gone (to) the isle,
And I hope she'll never return.

b. Girls join hands to form a circle. Boys do the same, forming a circle immediately outside that of the girls, i. e., each boy is at the left of, and a step behind his partner. Girls circle to the left in this position, while boys remain standing during 1. After one entire circuit girls return to original position.



At 2, the girls with their hands still clasped throw their arms over the heads of the boys and around them. Thus the boys, though still on the outside and making the larger circle, are enclosed by that made by the girls' arms (i. e., make basket). Repeat from the beginning with the girls outside, the boys inside.

Needle's Eye.

A. B. J.

Mrs. Allie B. Jackson, Versailles, Ind.



The needle's eye, it doth sup-ply The thread that runs so true, And

 ma-ny a girl have I let go, But now I have caught you

a.

1. The needle's eye, that doth supply,
 The thread that runs so true,
 Many a beau have I let go
2. Because I wanted you.

I won't have you,
 Because I can't get you,
 Many a lass have I let pass,
 Because I wanted you.

Miss Fannie Stewart, Brown Tp.

b. One couple join hands high over their heads and form an arch. All of the other players form in line, each girl behind her partner and each person having both hands on the hips of the person in front of him. The long line then passes through the arch while the arch-makers sing 1. As soon as possible the ones who have passed under without breaking line circle around one of the arch-makers and join with those who have not been under the arch. All of the time, the persons who have just gone through or are under the arch, keep pulling forward, while those behind, fearful of being caught pull backward.

The arch-makers secretly choose their symbols, silver or gold, ring or bracelet, cake or pie, apple or pear. Whenever they sing 2, the arch falls and encloses one of the players. He must choose between the symbols,⁵² and then leave the line to stand behind the arch-maker whose symbol he has chosen.

The game continues until the players are divided into two separate groups. A tug of war ensues.

52 The game as played thirty years ago was a "kissing game." The person caught under the arch had to kiss the arch-maker whose symbol he had chosen and then exchange places with him, the former becoming arch-maker and the latter filling in the gap in the line. Repeat from the beginning with the new arch-makers and continue repeating until each player has been caught at least once. My informant says further, that although "kissing games" were played more than any of the others, they were considered even then as being rather undignified.

c.-d. Mari Ruef Hofer. Children's Singing Games. p. 17. Mrs. Gomme. Trad. Games. II, pp. 228-232; 289-90. W. W. Newell. Games and Songs. pp. 89ff.

Goldy Hamilton. Play-party in Missouri. Jour. Am. Folklore, vol. XXVII, p. 298.

Edwin F. Piper. Some Play-party Games of the Middle West. Jour. Am. Folk-lore. vol. XXVIII, p. 263.

Mr. Newell (Games and Songs, p. 81) tells of this interesting incident. "When a French savant asked the peasants of La Châtre why they performed this dance, the answer was, 'To make the hemp grow.' " This would suggest that in the game we have a relic of some ancient rite of worship.

The English words are very different from those of the American game.

No Sir.

Mrs. T. N. U.

Mrs. T. N. Underwood, Correct, Ind.

Tell me one thing, tell me truly, Tell me why you scorn me so.
 Tell me why when asked a question, You will always answer No.
 "No, sir, no, sir, no, sir, no, No, sir, no, sir, no, sir, no."

a.

1. "Tell me one thing, tell me truly,
 Tell me why you scorn me so.
 Tell me why when asked a question,
 You will always answer, 'No!'"

Refrain—

"No Sir, No Sir, No Sir, No,
 "No Sir, No Sir, No Sir, No.

2. "My father was a Spanish merchant,
 And before he went to sea,
 He told me to be sure and answer, 'No'
 To all you said to me."

3. "If when walking in the garden,
Plucking flowers all wet with dew,
Will you be offended if I
Have a walk and talk with you?"
4. "If when walking in the garden,
I should ask you to be mine,
And should tell you that I love you,
Would you then my heart decline?"

d. This is sometimes sung in dialogue by a boy and a girl. It bears a resemblance to the riddle ballads. Not by answering questions correctly, but by asking them in the right way does he win his love.

In Mr. Sharp's book of Folk-Songs from Somerset, series 4, pp. 46-47 is the song, "O No, John!" It is very similar to the Indiana song. The words certainly had a common original. The music, however, is in common time and both in melody and in rhythm it is very different from the song as I heard it. Mrs. Underwood, the lady from whom I received the song, is of Scotch descent and it is probable that her variant represents the words and music of a Scotch parallel to the Somerset Song.

Nora Darling.

Mrs. T. N. U.

Mrs. Thaddeus Underwood. Correct, Ind.

I am going far away, No - ra, dar - ling,
 For the big ship lies an-chor ed in the bay,
 By the ris - ing of the sun, By the sig -
 nal of the gun, I'll be rea dy for to take you a-way.

Then come to my arms, No - ra, dar - ling, Bid
 all your friends in Ire - land Good - by, For 'tis
 hap - py you will be, In that land of lib - er - ty, Liv -
 ing hap - py with your Ben - ny MC Coy.

"I am going far away, Nora, darling.
 For the big ship lies anchored in the bay,
 By the rising of the sun,
 By the signal of the gun,
 I'll be ready for to take you awav "

Refrain—

"Then come to my arms Nora, darling,
 Bid all your friends in Ireland Goodby,
 For 'tis happy you will be,
 In that land of liberty,
 Living happy with your Benny McCoy."

"Then I'll not go with you Benny, darling,
 Once before I've told you the reason why,
 If from my mother I should part
 It would surely break her heart,
 But then I'll not forget you, Benny McCoy."

"Then I must leave you Nora, darling,
 Though it will almost break my heart to try.
 I will seek some other part,
 I will wed another heart.
 And you will never more see Benny McCoy."

"Then I'll go with you Benny, darling,
 I, my parents and my sisters bid, Goodby,
 I will roam the world with you,
 I will always prove true,
 I will roam the world with Benny McCoy."

d. This, like "No Sir" and "Billy Boy" is a dialogue song; it is dramatic in the degree to which the two actors make it, but there is no game or dance to it.

Old Brass Wagon.

Miss E. F. Laud, Shelby, Tp

Circle to the left, the old brass wag - on,
 Circle to the left, the old brass wag - on, Circle to the left, the
 old brass wag - on, You're the one, my dar - ling.

a.

1. :Circle to the left, Old Brass Wagon,: 3 times
 You're the one my darling.
2. :Swing oh swing Old Brass Wagon,: 3 times
 You're the one, my darling.
3. :Promenade home Old Brass Wagon,: 3 times
 You're the one, my darling.
4. :Shoddish up and down, the Old Brass Wagon,: 3 times
 You're the one, my darling.

5. :Break and swing, the Old Brass Wagon,: 3 times
You're the one, my darling.

6. :Promenade around the Old Brass Wagon,: 3 times
You're the one, my darling.

Miss E. F. Laud, Shelby Tp.

b. During 1, all join hands, boys being at the left of their partners, and circle left. At 2, they drop hands and each boy swings his partner. During 3, partners promenade, circling to the right. Repeat from the beginning, while singing stanzas 4, 5 and 6.

The following additions were made by Miss Fannie Stewart, Shelby Tp.

:Wheel and turn, the Old Brass Wagon,: 3 times
You're the one, my darling.

:The Hoosier girls, they're worth having,: 3 times
You're the one, my darling.

c. Miss Hamilton (Missouri Play-Party. Jour. Am. Folk-lore, vol. XXVII, pp. 298 and 302) gives the majority of these stanzas and several others.

Mrs. Ames (Jour. Am. Folk-lore, vol. XXIV, p. 307) gives words that are very similar but the tune is different from that in Indiana.

Mr. Edwin F. Piper (Jour. Am. Folk-lore, vol. XXVIII, p. 282) prints a version of "Old Brass Wagon" with a quite different tune.

Old Dan Tucker.

Old Dan Tuck-er's still in town, Swing-ing the la-dies
 all a-round, First to the East and then to the West, And
 then to the one that you love best. Get out of the way of
 Old Dan Tuck-er! He's to late to get his sup- per.
 Sup- per's over and breakfast's cooking Old Dan Tucker's out a-look-ing.

a.

1. Old Dan Tucker's still in town,
2. Swinging the ladies all around,
 First to the East 3 and then to the West,
4. Then to the one that you love best.

Chorus:—

5. Get out of the way of Old Dan Tucker!
 He's too late to get his supper.
 Supper's over and breakfast's cooking,
6. Old Dan Tucker's stands a-looking.

Old Dan Tucker's a fine old man,
 Washed his feet (or face) in the frying pan,
 Combed his hair with a wagon wheel,
 And died with a tooth-ache in his heel.

Mrs. Leslie Beall, Versailles, Ind.

1. Get out o' the way for Old Dan Tucker,
 He's too late to get his supper.
 Some are black and some are blacker,
 Some are the color of a chew a' terbacker.

Ripley County variants.

: Swing three ladies, Old Dan Tucker,: 3 times
 Down in the valley.

:Promenade round Old Dan Tucker: 3 times
 Down in the valley

:Circle to the left Old Dan Tucker,: 3 times
Down in the valley.

:Right, left around, Old Dan Tucker,: 3 times
Down in the valley.

:Swing oh swing, Old Dan Tucker: 3 times
Down in the valley.

:Promenade home, Old Dan Tucker,: 3 times
Down in the valley.

Miss E. F. Laud, Shelby Tp.

b. Circle dance for an uneven number of players above four.

All, excepting one, join hands to form a circle, each boy being at the left of his partner. During 1, they circle left around the person without a partner. At 2, each boy turns right and swings his partner, at 3, he leaves her, turns, and swings the girl who was at his left. At 4, he turns back and swings his partner. At 5, partners face. Each boy takes the left hand of his partner, passes her on the left, then takes the right hand of the next girl at her right passes her on the right. Continue this "grand right and left" figure until all are in their original positions. During this last change the one in the center tries to get a partner. At 6, partners swing. The person who is left without a partner is the one in the center for the next figure.

Sing stanza 2, and chorus, repeating the figure from the beginning.

d. An interesting variant which has, I think, not been published is the following, which comes from Miss Agnes Taylor, Hearne, Texas.

Mr. —— so they say,
Goes a courtin' every day,
Carries a pistol by his side,
Asks Miss —— to be his bride.

Old Dan Tucker came to town,
Riding a billy-goat, leading a hound.
Hound gave a yelp, the goat gave a jump,
Landed old Tucker straddle of a stump.

Miss Hofer. Popular Folk-Games, p. 58. This is given as an old American barn dance. She makes the interesting statement that "the common way of playing this is at present being revived in the ball-rooms." Are we at the beginning of a revival of Amer-

ican play-party games, similar to the re-introduction of the country dances in England? I think we may detect signs of such a movement.

The words and melody given by Mrs. Ames (Jour. Am. Folk-lore, vol. XXIV, pp. 309-10) are very similar to those noted above.

Miss Wedgwood (Jour. Am. Folk-lore, vol. XXV, pp. 272-3) prints a variant which is practically the same as the one given above.

The ballad, "Old Dan Tucker," is to be found in the "Ideal Home Music Library." Vol. X, p. 273, and also in "Heart Songs," p. 174.

Mrs. Peter Geiling (Laurel, Ind.) states that the following games were played twenty-five years ago,—"Miller, Weevily Wheat, Melven Vine, Skip Come-loo, Snap, Old Sister Phoebe, Getting Married, Chase the Squirrel, Needle's Eye and Marching to Quebec. The last six mentioned were 'kissing games.'"

Old Sister Phoebe.

Mrs. Wm. Hunter, Versailles, Ind.

High - o, Sis-ter Phoe-be, how mer-ry were we, The
 night we sat un - der the ju - ni - per tree, The
 ju - ni-per tree, high- o, high- o, The ju - ni-per tree, high- o

1. Old Sister Phoebe, how merry were we,
 The night we sat under the juniper tree,
 The juniper tree, high-o, high-o,
 The juniper tree, high-o.
2. Take this hat on your head, keep your head warm,
3. And take a sweet kiss, it will do you no harm,
 But a great deal of good, I know, I know,⁵³
4. But a great deal of good I know.

Mrs. Calvin Stark, Versailles, Ind.

⁵³ In the place of these last two lines, the following were often substituted:
 It will do you no harm, but a great deal of good,
 And so take another while kissing goes good.

b. 1. All join hands and circle left around one girl who stands in the center holding a hat in her hand. At 2, she chooses a partner from those in the ring, draws him into the center, places the hat on his head and at 3 gives him a kiss. She then (at 4) joins the players in the ring. Repeat from the beginning with the boy in the center.

d. Additional stanzas may be found in the variants printed by Goldy Hamilton, *Jour. Am. Folk-lore*, vol. XXVII, p. 300 and Edwin F. Piper, *Jour. Am. Folk-lore*, vol. XXVIII, p. 268.

Pig in the Parlor.

We've got a pig in the par-lor, We've got a pig in the par-lor, We've
 got a pig in the par-lor, And it is I-rish, too; And
 it is I-rish, too, And it is I-rish, too. We've
 got a pig in the par-lor, And it is I-rish too.

1. We've got a pig in the parlor,⁵⁴
 We've g t a pig in the parlor,
 We've got a pig in the parlor,
 And it is Irish, too: 3 times
 We've got a pig in the parlor,
 And it is Irish, too.

Refrain:—

2. Oh it's left hand to your partner,
 3. The right hand to your neighbor,
 4. The left hand back to your partner,
 5. And we'll all promenade: 3 times
 6. Swing your left hand lady round,
 And we'll all promenade.⁵⁵
 My father and mother we Irish: 3 times
 And I was Irish, too: 3 times
 My father and mother were Irish,
 And I was Irish too.

54. After the first stanza the words are:—"We've got a new pig in the parlor," or "We've got the old pig in the parlor," to agree with the game.

55. The refrain has the same tune as the stanzas.

:I stole a peck of potatoes,: 3 times
 :And they were Irish, too,: 3 times
 I stole a peck of potatoes,
 And they were Irish, too.

:I went down to Sally's house,: 3 times
 :Fourteen stories high,: 3 times
 Every room I went through,
 Was filled with pumpkin pie.

Mrs. Leslie Beall, Versailles, Ind.

b. Circle dance. An odd number of players is required. At 1, all excepting one, join hands, each girl at the right of her partner, and circle left. The odd player stands in the center.⁵⁶

At 2, each boy turns right, each girl left. Each boy takes the left hand of his partner, passes her by the left and at 3, takes the right hand of the next girl at his right. He circles around her, and at 4 comes back and takes the left hand of his partner. At 5, he turns right and takes position for promenade. During the time of the changes at 3 and 4 the one in the center tries to get the place of one of the other players. If he succeeds the one left without a partner is in the center for the next game, if he fails he must be in the center a second or third time. During 5, partners promenade. At 6, each boy may change and swing the girl behind and at the left of him or may continue the promenade with his partner.

d. Mrs. Ames (Jour. Am. Folk-lore, vol. XXIV, p. 298) prints a variant, the tune of which is the same as that given above, in every respect excepting time. The words are of the same general character though not identical.

Mr. Edwin F. Piper (Some Play-party Games of the Middle West. Jour. Am. Folk-lore, vol. XXVIII, pp. 283-4) gives another variant.

56 When there are many players, perhaps a number over twelve, there are two or three persons in the center without partners.

Polly, Put the Kettle On.



Pol - ly, put the ket - tle on, Kettle on, kettle on,



Pol - ly, put the ket - tle on, And we'll all have tea.

Polly, put the kettle on,
Kettle on, kettle on,
Polly, put the kettle on,
And we'll all take tea.

b. c. This was a play-party game in Ripley County, Indiana, thirty years ago, but the figures have been forgotten.

d. Miss Mari Ruef Hofer, in "Children's Singing Games" prints a game with these words but its melody differs from this.

As a ballad it is to be found in the "Ideal Home Music Library," Vol. X, p. 228.

Pop Goes the Weasel.

Mrs. Allie Jackson, Versailles, Ind.



It's all a-round the American flag, It's all a-round the ea - gle,



That's the way the mon - ey goes, Pop goes the wea - sel.

It's all around the American flag,
It's all around the eagle, []
That's the way the money goes,
Pop goes the weasel.

A nickle for a spool of thread,
A penny for a needle, []
That's the way the money goes,
Pop goes the weasel.

You may buy the baby clothes,
And I will buy the cradle,
That's the way the money goes,
Pop goes the weasel.

All around the American flag,
 Monkey chased the weasel,
 That's the way the money goes,
 Pop goes the weasel.

Round and round the market house,
 Monkey chased the weasel,
 Preacher kissed the pedlar's wife,
 Pop goes the weasel.

Mrs. Frank Brinson, Johnson Tp.

Five cents for calico,
 Three cents for needles,
 That's the way the money goes,
 Pop goes the weasel.

Miss Fannie Stewart, Brown Tp.

Round and round the cobbler's bench,
 The monkey chased the weasel,
 The farmer kissed the cobbler's wife,
 And pop goes the weasel.

b. Mrs. Gomme⁵⁷ describes the game as being very simple but wherever we have known of it in the United States the dance figures are much more complex. In Louisiana it is a long-ways dance.

c. Two versions of a country dance of this name are given in Mr. C. J. Sharp's Country Dance Book, Part 1, pp. 53-54.

Mrs. Gomme Trad. Games. Vol. ii, pp. 64-65. Two stanzas.

It is rather singular that this game is not given in either of the articles on the Missouri play-party, for this is certainly an old one.

d. Mrs. Gomme (Trad. Games, vol. ii, p. 64) gives this stanza and a very interesting note concerning this London version.

Up and down the City Road;
 In and out the Eagle;
 That's the way the money goes,
 Pop goes the weasel. (A. Nutt)

Mr. Nutt writes, "The Eagle was (and may be still) a well-known tavern and dancing saloon."

This is probably the variant from which the American ones started. In only one line does it differ essentially from the first stanza which we give. The "Eagle" was to Americans their emblem, and this is probably the reason why it was associated with the American flag, in this song.

57 Trad. Games. vol. II, p. 64.

Sailor.

C. H. Hall

What shall we do with the drunk-en sail - or?
 What shall we do with the drunk - en sail - or?
 What shall we do with the drunk - en sail - or?
 Put him in a boat and row him o - ver.
 What shall we do with the drunken sailor?
 What shall we do with the drunken sailor?
 What shall we do with the drunken sailor?
 Put him in a boat, and row him over.

Prof. C. H. Hall, Franklin, Ind.

b. Longways dance for any number of couples above three. The same figures are danced to this as to "Weevily Wheat" but the order in which these are taken is left to the leader of the game.

d. Edwin F. Piper (Jour. Am. Folk-lore, vol. XXVIII, p. 277) prints this as a play-party song of two stanzas.

This tune belongs to a very old form of song, and is related to what is known today as the "round."

Sally Walker.

Lit - little Sal - ly Walk - er, a - sit - tin' in the sun, A -
 cry - in' and a - weep - in' for what she has done.
 Rise, Sal - ly rise, wipe out your eyes, Look to the East and
 look to the West, And choose the one that you love best.

1. Little Sally Walker, a-sittin' in the sun,
 A-cryin' and a-weepin' for what she has done.
2. Rise Sally, rise! wipe out your eyes,
3. Look to the East and look to the West,
4. And choose the one that you love best.

Often this marriage formula is attached to the game.

Now you're married I wish you joy, First a girl and then a boy,
 Seven years aft-er son and daughter, Pray young couple come kiss together.

b. This like "London Bridge" is definitely and exclusively a children's game. All the children, excepting one, join hands and form a circle. One sad little girl kneels in the center. The others all circle to the left around her. At 2, she rises, wipes her eyes and at 3 looks at the different ones in the circle. At 4, she chooses a boy or girl to be her partner. The game then begins again.

If it is merely a girl's game, the girl chosen in the center, is Sally Walker for the next game.

If the boys play too, the last girl in the center must choose also the girl who is to start the next game.

If the marriage formula is used, the girl who is choosing, takes the right hand of her chosen partner and then kisses her partner.

c.-d. Mrs. Gomme (*Trad. Games*, vol. ii, pp. 149-167) gives seven melodies to this, and forty-eight variants, yet no one of either the tunes or the rhymes is the same as that given above. The name is usually, "Water," and that is probably the earlier form.

Mrs. Gomme. *Children's Singing Games*, vol. ii, pp. 20-21. The music and words of this resemble the game in Ripley County more than the other English variants do.

Mr. Newell prints one variant. (*Games and Songs*, p. 70) but gives no melody to the song.

John Hornby: *The Joyous Book of Singing Games*, p. 23.

Mr. Newell makes only one comment and that is, "A ballad situation has been united with a dance-rhyme."

Mrs. Gomme's interpretation of it involves a number of questionable points. She considers the name to have been "Water" in the earlier form. Further, she would believe that this was not originally a surname but had to do with the ceremony of "sprinkling in a pan." She says⁵⁸ (*Trad. Games*, vol. ii, p. 174) "I prefer to suggest that 'water' got attached as a surname by simple transposition."

She points out that the relation of the marriage ceremony and water worship or the rites performed with water, among pre-Celtic peoples find more than a parallel in this game. (*Trad. Games*, vol. ii, pp. 176-7). The sprinkling or pouring of water as a part of the marriage ceremony is, she considers, the origin of this. Further evidence of great age, she finds in the words, "Look to the East and look to the West," which are in nine variants, "Choose for the best and choose for the worst." This is thought to have come from the same old marriage formula which was preserved in the vernacular portion of the ancient English marriage service.⁵⁹

The words, "seven years after," are also believed to be significant, for "a year and a day;" and "seven years" are the two periods for which the popular mind regards marriage binding.⁶⁰ Further, "the popular belief that a man's cycle of life is not complete until he is the father of a daughter, who, in her turn, shall have a son"⁶¹ is shown, Mrs. Gomme thinks, in the line, "First a son and then a daughter." "The 'kissing together' of the married couple is the

58 Many variants have the words, "Little Sally Water, Sprinkle in a pan."

59 *Palgrave. English Commonwealth*. Vol. II, p. 136.

60 Mrs. Gomme. *Trad. Games*. Vol. ii, p. 178.

61 *Ibid.*

taken to the witness of their mutual consent to the contract.⁶² As a further proof of the antiquity of the formula as an outcome of the early marriage ceremony, she notes the fact that the words of the marriage formula are always sung to the same tune although it is attached to a number of different game-songs whose melodies have no connection.

This fact is also true of the marriage formula of the American children's games. The melody and the words are inseparable. There were in Ripley County other games to which this same formula was attached, not more than fifteen years ago, but I have been unable to get them.

Six Little Girls A-Sliding Went.

Ethel Ballman

Six little girls a - slid-ing went, a - slid-ing went, a - slid-ing went,
 Six lit-tle girls a - slid-ing went, So ear - ly in the morn-ing. The
 ice was thin, and they broke in, And they broke in, and they broke in. The
 ice was thin, and they broke in, The rest all ran a - way.

1. Six⁶³ little girls a-sliding went, A-sliding went, a-sliding went,
 Six little girls a-sliding went, So early in the morning.
2. The ice was thin; and they broke in, And they broke in, and they
 broke in.
3. The ice was thin, and they broke in, The rest all ran away.

b. Boys stand in a circle facing in. Girls join hands to form a circle inside that of the boys, but facing the boys. During 1, girls circle left. At 2, girls break line and each swings the first boy she comes to. During 3, all get in position for the next game.

Repeat from the beginning, boys and girls having exchanged places. The words are changed to correspond: Six little boys a-sliding went, etc.

62 Mrs. Gomme, Trad. Games. Vol. ii, p. 179.

63 The number is not necessarily six, but is determined by the number of couples playing the game.

Skip-to-My-Lou



:The cat's in the buttermilk, skip-to-my-Lou: 3 times
Skip-to-my-Lou, my darling.

:I'll get another one, skip-to-my-Lou: 3 times
Skip-to-my-Lou, my darling.

:Little red wagon painted blue: 3 times
Skip-to-my-Lou, my darling.

:Flies in the biscuit, two by two: 3 times
Skip-to-my-Lou, my darling.

:Mule's in the cellar, kicking up through,: 3 times
Skip-to-my-Lou, my darling.

:Chickens in the hay-stack, shoo, shoo, shoo,: 3 times
Skip-to-my-Lou, my darling.

:If I can't get her back another one⁶⁴ 'll do,: 3 times
Skip-to-my-Lou, my darling.

:Hurry up slow poke, do oh do,: 3 times
Skip-to-my-Lou, my darling.

:My wife wears number 'leven shoes: 3 times
Skip-to my-Lou, my darling.

:Flies in the cream jar, shoo, shoo, shoo: 3 times
Skip-to-my-Lou, my darling.

:I'll get her back, in spite of you,: 3 times
Skip-to-my-Lou, my darling.

:When I go courting, I take two,: 3 times
Skip to-my-Lou, my darling.

:Gone again, what shall I do?: 3 times
Skip-to-my-Lou, my darling.

:I'll get another one sweeter than you: 3 times
Skip-to-my-Lou, my darling.

:Rabbit's in the bean patch, two by two——etc.

64 The name of the girl chosen may be substituted.

Any order in the singing of these stanzas may be taken. The skipper selects and quite as often invents the words to suit the occasion. This, of all the games, is the most indicative of the country life and of the things which are considered comic. Any number of other stanzas are sung but these are the most common ones. This game illustrates well the processes of invention, selection and continuity of the communal composition theory of ballad origins. (C. J. Sharp, English Folk Song. Chap. III, Evolution.)

b. All stand around in a circle, boys at the left of their partners. One boy skips around, to the right inside the ring; he slyly takes the arm of one girl whose partner is not watching and skips on around the circle with her. Her partner then skips after them singing perhaps, "I'll get her back in spite of you." If he can catch the couple before they get back to her former position, he gets back his partner.⁶⁵ If he does not overtake her, he must skip around the circle and continue as the former boy has done. Much of the singing is in character and each boy tries to get words that will suit the situation.

d. Variants. Wedgwood: *Jour. Am. Folk-lore*, vol. XXV, p. 270. The music is nearly the same, but has not so much exact repetition of phrase.

Mrs. Ames (*Jour. Am. Folk-lore*, vol. XXIV, p. 302) gives lines which are the same, but prints no game of this name.

Miss Hofer (*Popular Folk Games*, p. 12) gives a very similar song "Skip-to-ma-Lou, ma children dear," whose melody with the exception of the second phrase is identical with this. She speaks of it as being played in the southern states.

Mr. C. E. Perrow (*Jour. Am. Folk-lore*, vol. XXVI, p. 136) gives this interesting note, "'Lou', a common term for 'sweet-heart' in eastern Tennessee."

65 The first must then continue his search for a partner, but this is unusual.

Star Promenade.

Mrs. Leslie Beall, Versailles, Ind.

Six ladies to the center with the right hand crossed, Be
 care - ful that you don't get lost. Back to the left and
 don't be a-fraid, Pass your partner in the Star Prom-e -nade.

1. Six ladies to the center with the right hands crossed,
 Be a careful that you don't get lost.
2. Back to the left and don't be afraid,
3. Pass your partner with the Star Promenade.

My old girl went back on me,
 Just because I went to sea,
 My old girl went away last fall,
 Break and swing and promenade all.

b. Circle dance for six couples.

Girls form a circle. Each girl crosses her right hand with the girl opposite her to form a star. The boys join hands forming a circle around that of the girls, and each boy behind his partner.

During 1, the girls, in star position, circle left to position in front of partner. At 2, girls form star with left hands and circle right and again return to original position in front of partner.

At 3, each girl gives her right hand to her partner, passes by his right and on to the boy on her partner's right with whom she promenades during 3. At 4, they drop hands, then take position and swing once, then promenade.

Repeat all from the beginning with this new partner.

Continue repeating until each girl has had for partner every one of the boys, i. e., the figure is gone through six times.

The entire performance is then repeated from the beginning, the boys and girls having exchanged places.

The words during the second performance are changed to agree, "Six boys (or gents) in the center with the right hand crossed," etc., and stanza two becomes:

My old beau went back on me,
 Just because I went to sea.
 My old beau went away last fall,
 Break and swing and promenade all.

c. Miss Hamilton gives the words to a Missouri play-party game which she calls "Gents to the Center." The game is probably similar to this. (Jour. Am. Folk-lore, vol. XXVII, p. 300.) This seems to be of American origin.

There Goes Topsy Through the Window.

Mrs. Leslie Beall, Versailles, Ind.



There goes Top-sy thro' the window, Thro' the window, thro' the window,



There goes Top-sy thro' the win-dow, Down in Al - a - bam-a .

1. There goes Topsy through the window,
 Through the window, through the window,
 There goes Topsy through the window,
 Down in Alabama.

2 Refrain—

All promenade with the hand on the shoulder,
 Hand on the shoulder, hand on the shoulder,
 All promenade with the hand on the shoulder,
 Down in Alabama.

3. There goes Sambo through the window, etc.

4. Sambo and Topsy through the window, etc.

b. Boys form in straight line. Girls form straight line about four steps from that of the boys, in such a way that each girl is facing her partner. During 1, the top girl walks down through the center, casts off to the left, makes a complete circuit of the line of girls, and returns to position. During 3, the top boy walks down through the center, casts off to the right, makes a complete circuit of the line of boys, and returns to position. During 4, the top couple promenade down through the center, cast off, either to the left or right, making a complete circuit of one of the lines, and return to position.

At 2, the bottom couple meet between the lines and take this position. The girl places her right hand on her left shoulder. Her partner, behind her, catches her right hand with his left, and with his right holds her left hand loosely at their right side. They cast off to the right and walk up to position at the top of their respective lines.

Repeat from the beginning with this new couple at the top and the different couple at the bottom of the lines.

There Was An Old Woman in Ireland.

There was an old woman in Ire - land, In
 Ire land she did dwell, She loved her old man dear - ly, But an -
 oth - er twice as well. Oh my dear-est dear, what ails me,
 Thinks says I what ails me? And what's the mat - ter now?

There was an old woman in Ireland,
 In Ireland she did dwell.
 She loved her old man dearly,
 But another twice as well.

Refrain—

Oh my dearest dear, what ails me?
 Thinks says I what ails me?
 And what's the matter now?

The old woman being good natured,
 For fear that he could swim,
 She took a great long pole
 And she pushed him headlong in.

Only the refrain of this ballad belongs to the play-party.

Professor A. H. Tolman in the Jour. Am. Folk-lore, vol. XXIX,
 pp. 179-180, prints an interesting ballad without refrain entitled,

"The Old Woman of Slapsadam," to which the one given above is doubtless related. I have also a ballad of this same name which contains eight stanzas. It has a syllable refrain and an entirely different tune. Professor Tolman cites two variants, one contributed to Child by William Walker of Aberdeen in the Child MSS. (Harvard College Library, vol. ii, p. 216 "The Wife of Kelso") another Scottish copy given by Gavin Grieg xii "The Wily Auld Carle."

THUS THE FARMER SOWS HIS SEED.

1. Thus the farmer sows his seed,
And takes his ease,
2. Stamps his foot and 3 claps his hands,
4. And turns clear round again.
5. Come my love and go with me,
And I will take good care of thee,
6. I am too young, I am not fit,
I cannot leave my mamma yet.
7. You're old enough, you are just right.
I asked your mamma last Saturday night.

Miss Rena Bushing, Johnson Tp.

b. All join hands to form a circle, each girl being at the right of her partner during 1. At 2, each stamps his right foot and at 3, each claps his hands. At 4, each makes a complete turn to the right. At 5, partners promenade. During 6, the girls pass their partners by the left, then join hands to make a circle inside that of the boys, and circle left. At 7, each girl turns right, takes the right hand of her partner, passes him by the right, and skips on to the right of the boy at her partner's right, with whom she promenades.

Repeat from the beginning with this new partner. Continue repeating until each girl has had for partner every one of the boys and is back with her original partner.

c.-d. Hofer. Children's Singing Games, p. 22, stanza 1,

Hamilton. Play-party in N. E. Mo., Jour. Am. Folk-lore, vol. XXVII, p. 299, stanza 2; Complaint of Scotland, Early Eng. Text Soc.; Newell, Games and Songs, pp. 81-83, stanza 1; Gomme, Trad. Games, vol. ii, pp. 1-16, stanza 1, 18 variants; Hofer, Popular Folk-Games, 31; Edwin F. Piper, Some Play-Party Games of the Middle West. Jour. Am. Folk-lore, vol. XXVIII, p. 273.

This game in almost every other version begins with the lines,

"Oats, pease, beans and bar'ley grows,
How, you, nor I, nor nobody knows."

and is usually called by this first line.

The game gives many evidences of age.⁶⁶ It is a favorite in France, Provence, Spain, Italy, Sicily, Germany, Sweden and Great Britain⁶⁷ as well as in the United States.⁶⁸ Mr. Newell is inclined to believe that it is of Romance origin. But since variants VII, VIII and IX⁶⁹ contain the first four lines which distinguish the American game, and most of the other variants are very similar we should conclude that, like so many of our games, this too came to us from England.

His next conjecture seems well founded. He says (Games and Songs, p. 81) "The lines of the French refrain (Oats, oats, oats, May the Good God Prosper You) and the general form of the dance suggest that the song may probably have had (perhaps in remote classic time) a religious and symbolic meaning, and formed part of rustic festivities designed to promote the fertility of the fields, an object which undoubtedly formed the original purpose of the May festival." Mrs. Gomme is inclined to connect the line "Waiting for a partner" with the mating of the young people, which was so much a feature of harvest festivals.⁷⁰

Mr. Newell says that this "is properly a dance rather of young people than of children."⁷¹ The statement was made in 1883. How different we find the game. The first two lines of the English game-song are dropped and are never used in the play-party game of Ripley County. Those lines were not dramatic, neither were they particularly suited to a dance. The four lines which met these conditions were retained with absolutely no change. The stanza

66 Mr. Newell (Games and Songs, pp. 33-6) quotes a poem of Froissart's in which he speaks of playing Oats (evidently the same as this). As he was born in 1337, the game is certainly nearly five hundred years old and is probably much more ancient than that.

67 Mrs. Gomme. Trad. Games. vol. ii, p. 10.

68 Newell. Games and Songs, p. 80.

69 Mrs. Gomme. Trad. Games. vol. ii, p. 10.

70 Ibid, p. 13.

71 Newell. Games and Songs, p. 81.

whose theme was, "Waiting for a partner"⁷² is significantly replaced by the dialogue of courtship which gives opportunity for a coquettish dance. Thus, though the first four lines of this game have originated in England, the melody and dance, and the greater part of the words are distinctly American.

Tideo.

Mrs. Leslie Beall.

Pass one win-dow, Ti - de - o, Pass two windows, Ti - de - o,
 Pass three windows, Ti - de - o, Jingle at the win-dows, Ti - de - o,
 Ti - de - o, Ti - de - o, Jingle at the win-dows, Ti - de - o.

1. Pass one window, Tideo, Pass two windows, Tideo,
 Pass three windows, Tideo, Jingle at the windows, Tideo.
2. Tideo, Tideo, Jingle at the windows, Tideo.
3. I asked that girl to be my wife, She said, "No, not on your life."
 I asked her mother and she said, "No." Jingle at the windows,
 Tideo.
4. Tideo, Tideo, Jingle at the windows, Tideo.

b. At 1, all form a single circle, with each boy in front of his partner. Each player has his left hand on the right shoulder of the person in front of him. Circle left. At 2, each boy makes a half turn to the right and swings his partner.

At 3, each girl steps in front of her partner and all form a single circle again in position as 1.

At 4, each boy turns and swings the girl behind him in the circle.

72 In *Traditional Games*, vol. ii, p. 13, Mrs. Gomme says, "It is abundantly clear from the more perfect game-rhymes that the waiting for a partner is an episode in the harvest custom, as if, when the outdoor business of the season was finished the domestic element becomes the next important transaction in the year's proceedings." In vol. ii, p. 510, she continues, "A ceremonial of this kind would probably take place each spring, and the stamping on the ground would be, as in 'Oats and Beans and Barley,' a part of the ceremony to arouse the earth spirit to the necessity of his care for the trees under his charge."

Begin the song again and continue the game until each girl has been partner to every boy and returns to her original partner.
c. The first stanza of a variant which Mrs. Ames calls "Pass One Window Toddy-o" (Jour. Am. Folk-lore, vol. XXIV, p. 311), is the same as that given above, but the tune is different.

Miss Goldy Hamilton (Jour. Am. Folk-lore, vol. XXVII, p. 294) prints the words of stanza 1.

UNCLE JOHNIE'S SICK A-BED.

Tune: Yankee Doodle.

Uncle Johnie's sick a-bed,
What shall we send him?
Three good wishes, three good kisses,
And a slice of ginger bread.

What shall we send it in?
In a piece of paper,
Paper is not fine enough,
But in a golden saucer.

Who shall we send it by?
By the governor's daughter.
Take her by the lily white hand.
And lead her cross the water.

— so they say
Goes a-courtin' night and day,
With a sword by his side,
And takes Miss — for his bride.⁷³

Mrs. Susan Ballman, Versailles, Ind.

b. This was a "kissing game" at the play-parties thirty years ago. The figures have been forgotten.

73 The names of the boy and girl are supplied in the blank spaces.

Wait for the Wagon.

Mrs. Leslie Beall.

Will you come with me, my Phyllis, dear, To yon blue mountain free, Where the blossoms smell the sweet-est, Come rove a-long with me.

It's ev-ry sun-ny morning, When I am by your side, We'll jump in to the wag-on, And all take a ride.

Wait for the wag-on, Wait for the wag-on, Wait for the wag-on, And we'll all take a ride.

Boys sing.

1. Will you come with me, my Phyllis, dear,
To yon blue mountains free,
Where the blossoms smell the sweetest
Come rove along with me?
2. It's every sunny morning,
When I am by your side,
We'll jump into the wagon
And all take a ride.

Refrain—

All sing.

3. Wait for the wagon, Wait for the wagon,
Wait for the wagon, 4 And we'll all take a ride.

Boys sing.

Where the river runs like silver
And the birds they sing so sweet,
I have a cabin, Phyllis
And something good to eat.
Come listen to my story;
It will delight your heart.
So jump into the wagon
And off we will start.

Refrain—

Boys sing. Do you believe, my Phyllis dear,
Old Mike with all his wealth
Can make you half as happy
As I with youth and health?
We'll have a little farm,
A horse, a pig, a cow,
And you will mind the dairy,
While I guide the plough.

b. For any even number of players above seven.

The players stand in one long line, each girl behind her partner. At 1, each boy makes a half turn left and while facing his partner sings the first four lines. At 2, each boy steps to the left of his partner, they turn left and all promenade in line, tracing a rectangle by means of four sharp turns to the left, and all return to the position held at the beginning of the promenade.

During 3, each boy swings his partner and at 4, all return to their original positions in preparation for stanza 2.

Repeat from the beginning, to the singing of stanza 2 and 3.

Walk Along John.

Mrs. A. T. Beckett, Versailles, Ind.

Walk a - long John, the fif - er's son, Aint you mighty glad your day's work's done? Walk a - long John, the fif - er's son, Aint you mighty glad your day's work's done? Oh'twill nev-er do to give it up, old Un-cle Ben, It will nev-er do to give it up so. Oh,'twill nev-er do to give it up, old Un-cle Ben, It will nev-er do to give it up so.

1. Walk along John, the fifer's son,
Aint you mighty glad your day's work's done?
Walk along John, the fifer's son,
Aint you mighty glad your day's work's done?

Refrain—

O 'twill never do to give it up, Old Uncle Ben,⁷⁴
It will never do to give it up so,
O 'twill never do to give it up, Old Uncle Ben,
It will never do to give it up so.

2. Old Mr. Coon, you come too soon,
The girls won't be ready till tomorrow afternoon,
Old Mr. Coon, you come too soon,
The girls won't be ready till tomorrow afternoon.

⁷⁴ As this song was given me it had a change of key before the refrain as indicated above, but I am of the opinion that the original kept the same key throughout. The refrain would then be—[See music at bottom of next page.]

b. Circle game for children. All march in single file, tracing a large circle, during the singing of the stanzas. The refrain is sung after each stanza, and, to this music, the children dance a jig inside the circle which they have traced.

Way Down in the Paw Paw Patch.

Mrs. Leslie Beal, Versailles, Ind.



Where, oh where is pretty little ____? pretty little ____? pretty little ____?



Where, oh where is pretty little ____? Way down in the paw paw patch.

Where oh where is pretty little _____?
 Pretty little _____, pretty little _____?
 Where oh where is pretty little _____?
 Way down in the paw paw patch.

By and by we'll go and meet her,
 Go and meet her, go and meet her,
 By and by we'll go and meet her,
 Way down in the paw paw patch.

Won't that be a happy meeting,
 Happy meeting, happy meeting?
 Won't that be a happy meeting,
 Way down in the paw paw patch?

Miss Rena Bushing, Johnson Tp.

Oh, 'twill never do to give it up, old Uncle Ben,
 It will never do to give it up so.

Oh, 'twill never do to give it up, old Uncle Ben
 It will never do to give it up so.

b. It is obvious that the dance directions for this cannot be related with the words or with the music. The length of the song will be determined by the number of players and this may be six or any even number above six.

Longways dance.

1. All form in two lines, boys in one, girls in the other and partners facing, with a space of six steps between them. The first couple join and lead down the middle. They have promenade position but the walking step is generally used. At the bottom they swing and lead back again to position.
2. The first boy and girl simultaneously cast off and each is followed by his or her line. Partners meet at the bottom and promenade in line up through the middle and resume position.
3. The first couple advance and join hands above their heads to form an arch. The bottom couple followed by the couple next to them and so forth, promenade up through the center, then under the arch and cast off. Couple 2 passes through the arch last and instead of casting off, they form the arch. Couple 1 then passes under and casts off. Repeat the figure with couples 3, 4, 5, 6, 7, . . . respectively forming the arch. After the last couple has made the arch all are in the original order and promenade back to their original places.

Weevily Wheat.

Newton Jackson.



O Char-ley he's a nice young man, O Char-lie he's a dan - dy,



Char - ley hugs and kisses the girls, And feeds them all on can - dy.

In an older form the last phrase is:



And feeds them all on can - dy.

Charley, he's a nice young man,

Charley, he's a dandy.

Charley hugs and kisses the girls,

And feeds them all on candy.

Come down this way with your weevily wheat,
 Come down this way with your barley,
 Come down this way with your weevily wheat,
 To bake a cake for Charley.

Miss Rena Bushing, Johnson Tp.

1. It's step her to your weevily wheat,
 It's step her to your barley,
 It's step her to your weevily wheat,
 To bake a cake for Charley.

Refrain—

O Charley, he's a fine young man,
 O Charley, he's a dandy,
 He loves to hug and kiss the girls,
 And feed 'em on good candy.

The higher up the cherry tree,
 The riper grow the cherries,
 The more you hug and kiss the girls,
 The sooner they will marry.

2. It's left hand round your weevily wheat, etc. after the pattern of stanza 1. The refrain follows each stanza.
3. It's left hand round your weevily wheat, etc.
4. It's both hands round your weevily wheat, etc.
5. Come down this way with your weevily wheat, etc.
6. It's swing oh swing your weevily wheat, etc.

Mrs. Frank Brinson, Johnson Tp.

Miss Fannie Stewart (Shelby Tp.) gives a number of additional stanzas, two of which are of especial importance.

Over the river to water the sheep,
 To measure up the barley,
 Over the river to water the sheep,
 To bake a cake for Charley.

My pretty little pink, I suppose you think,
 I care but little about you,
 But I'll let you know before you go
 I cannot do without you.

Scorn one, round your weevily wheat,
 Scorn one, round your barley,
 Scorn one, round your weevily wheat,
 To bake a cake for Charley.

The following stanza seems to have an historical interest.

It's over the river to feed the sheep,
 It's over the river to Charley,
 It's over the river to feed my sheep,
 And measure up the barley.⁷⁵

Mrs. Allie Jackson, Versailles.

b. Longways dance for an even number of players preferably six couples.

The player stand in two lines, the boys facing the girls and partners opposite each other.

First—The boy at the top and the girl at the bottom of the dance advance to the center, the boy bows, the girl curtesies and each dances backwards to position.

Second—The same couple advance to center, cross right hands turn around to the left and retire as in former figure.

Third—The same figure is repeated with the left hand, and turning around to the right.

Fourth—Repeat the third figure with both left and right hands crossed, circling to the right.

Fifth—The same couple advance to the center, dance around each other (i. e., first face, then left shoulders almost together, next backs turned to each other, then right shoulders almost together and back to facing position) and retire.

Sixth—The same couple advance to the center and swing turning to the right. Each of the two then swings his (and her) partner.

Seventh—The same couple again meet in the center, and each then swings the person at the left of his (or her) partner.

Repeat this last figure until the first couple have swung every person in the line. This couple then swings in the center and retires to position.

The couple at the top promenade down the center and take position at the bottom of their respective lines.

Repeat from the beginning, the boy who is now at the head of his line, advancing to meet the girl from the foot of her line.

75 This is very nearly the same as the "Roger de Coverly" country dance as it is described by Playford in the "Dancing Master" of 1668. "Four bars" in his description coincide with four measures, or two lines of this. If the line is so long as to make this impossible, the full four lines (i. e. eight bars) may be taken for the figure. The omission of the "arch" and the introduction of the "swing" are, perhaps somewhat characteristic of the American play-party.

Continue repeating until all the players are in their original positions.

c.-d. Frances Robinson, *Folk Music*, Cur. Lit., vol. XXX, pp. 350-51; Miss E. B. Miles, *Some Real Amer. Music*, Harper's Mag., vol. CVIII, pp. 118-23; Miss M. R. Hofer, *Children's Singing Games*, p. 38. Scotch weaving game whose dance is analagous; Mrs. Ames, *Mo. Play-Party*, *Jour. Am. Folk-lore*, vol. XXIV, p. 302; Miss Hamilton, *Play-Party in Mo.*, *Jour. Am. Folk-lore*, vol. XXVII, p. 290; Prof. A. B. Johnson: *Kentucky Mountain Songs*, *Georgetownian*, Mar. 1910, p. 8.

The stanza which Miss Agnes Taylor heard in Hearne (central Texas) is proof of the bad repute of this game, which was played like the old Virginian Reel.

Take a lady by her hand,
Lead her like a pigeon,
Make her dance the weevily wheat,
She loses her religion.

As to origins, there can be little doubt of the source of the dance. It is the Virginia Reel, figure for figure. To trace it further would involve doubtful points. "It is," Mr. Newell says, "an imitation of weaving. The first movements represent the shooting of the shuttle from side to side, and the passage of the woof over and under the threads of the warp; the last movements indicate the tightening of the threads, and bringing together of the cloth."⁷⁶

Miss Hofer⁷⁷ indicates the probable relation of this dance to the Scotch "Weaving Game." The latter is of very ancient origin and has "incidentally become embodied in the Virginia Reel and many other dances in which weaving figures are used."

Our opinion concerning the source of the words is necessarily more tentative. Miss Miles says:⁷⁸ "It is not improbable that that the 'Charley' of these songs is the Prince Charlie of Jacobite ballads. 'O'er the river, Charley' may or may not be an echo of 'Over the Waters to Charlie' for a large proportion of the mountain people are descended from Scotch Highlanders who left their

76 Games and Songs, p. 80.

77 Children's Singing Games, p. 38.

78 Harper's Mag., vol. 109, p. 121.

homes on account of the persecutions which harassed them during Prince Charlie's time and began life anew in the wilderness of the Alleghenies."⁷⁹

It seems probable that the children's game described by Mr. Newell (*Games and Songs*, p. 171) under the title "Charley over the Water" is a degraded form of the game which was, or which developed into our "Weevily Wheat."

TRACES OF ENGLISH INFLUENCE IN PLAY-PARTY MELODIES.

The peculiarity of the second tune to "Weevily Wheat" calls for a brief study of the music of play-party songs, in general. I may say, at the outset, that after a rather extensive search in the folk-music of England, I have found that the tunes of the play-party songs have been so decidedly changed from their originals or the originals have in the meantime been so modified that the relation can seldom be detected. Of course, in "Round the Mulberry Bush" and "Itiskit" we have practically the same tunes as those which the English children sing, and the same is true of "King William was King James' Son" as the Misses Fuller sing it. There is also a similarity in the English and the American tunes to "London Bridge," "Sally Walker" and "The Jolly Miller," close enough to establish their connection. It is doubtless true that a large majority of the folk-tunes to the children's and young people's games in Indiana are of American origin or have become virtually so by the long process of re-composition by the singers.

Mr. Sharp in his scholarly book, "English Folk-Song, Some Conclusions," summarizes the results of his findings and these may well be noted in this study. We must remember that the

⁷⁹ Gummere (*Scottish Songs*, vol. II, p. 399) gives an old Jacobite song, "Over the Water to Charlie," whose first stanza bears a rather close resemblance to that of the play-party game given by Mrs. Jackson.

Come boat me ower, come row me ower,
 Come, boat me ower to Charlie.
 I'll gie John Ross another bawbee,
 To ferry me ower to Charlie.
 We'll ower the water and ower the sea.
 We'll ower the water to Charlie.
 Come weel, come woe, we'll gather and go,
 And live and die wi' Charlie.

This possibility is perhaps strengthened by the fact that the dance is so similar to the Scotch and also by Mr. Gummere's statement (*Scottish Songs*, vol. I, p. 4) that "by far the greater part of these political (Jacobite) canticles are merely parodies and imitations of other songs." The evidence, however, is certainly not conclusive.

scales upon which many English folk-tunes are constructed are not the same as those with which we are familiar in modern music. They are generally known as Greek modes, and it is probable that among the Greeks the early scientific musicians derived their modal scales from a study of the folk-songs.⁸⁰ Of the use of these modes in English folk-music he says;⁸¹ "The majority of our English folk-tunes, say two-thirds,⁸² are in the major or ionian mode.⁸³ The remaining third is fairly evenly divided between the mixolydian, dorian and aeolian modes, with perhaps, a preponderance in favour of the mixolydian. These figures have been compiled from an examination of my own collection; but I believe they accord approximately with the experiences of other collectors." He says further that certain singers transpose (perhaps unconsciously) almost every song into one particular mode.⁸⁴ Besides this, in certain localities there are preferences for particular modes.⁸⁵

Among the children's songs of England the percentage of ionian tunes is very much higher. In fact we have not found one which does not have a tune in the ionian mode, no matter how many it may have in other modes. So it is nothing more than might be expected, that we find only one tune which does not conform to the ionian or major mode. It is also an interesting fact that this one song⁸⁶ in the aeolian mode gives evidence of age.

The minor scale which is found only in composed tunes or in folk-airs that have suffered corruption is very singularly absent from the play-party songs. Much of the later folk-music of England, which got into operas and dance-books and even a part of that which is now in the possession of the folk has by means

80 C. J. Sharp. *English Folk-Song*, p. 36.

81 *Ibid.* p. 55.

82 Mr. Sharp (*English Folk-Song*, p. 55) makes the statement that, "with many folk singers the proportion of modal songs is much larger than one third, indeed some of them sing almost exclusively in the modes."

83 The following statement is, I think true of the American play-party songs as well as of English folk-songs but perhaps to a less degree.

"It is not necessary to attribute this large proportion of ionian tunes to modern influence, for the folk have always shown a special predilection for that mode. It was, indeed, because of its popularity with the common people that the Church dubbed it the 'modus lascivius,' and prohibited it from use in Divine Office." (C. J. Sharp, *English Folk-Song*, p. 55).

84 *English Folk-Song*, p. 126.

85 Lectures delivered before the Quadrangle Club and at the Little Theatre, Chicago, April 13 and 14, 1915.

86 *Weevily wheat*. Of this game, Mr. G. M. Miller (*Univ. Studies. Univ. of Cincinnati. Ser. I.* p. 31) says, "The song for the *Virginia Reel* was probably as old in parts as the original of the dance itself, the old *Sir Roger De Coverly* contra dance. Others going pretty far back were '*Weevily Wheat*' and '*Pop Goes the Weasel*,'"

of small changes been transformed from the dorian, phrygian and aeolian modes and made to conform to the minor scale. The total absence of minor from play-party music gives rise to the suggestion that perhaps the majority of English folk-tunes which were brought to America were introduced at the time of the early settlements and that these served as models for the later development of the more recent tunes.

Whether this be true or not, this one song in the aeolian mode is evidence of the transfer of modal music to America. The tune was taken down from the singing of a man who learned it over thirty years ago when it was popular at the play-parties.

The first tune to "Weevily Wheat" given above, is the one that is known today. It is quite possible that a more extended search for these songs among the older people would bring to light many such instances as this, for with four or five exceptions the songs in this collection were taken down from the young people, between fifteen and twenty-four years of age.⁸⁷ This contrasts strikingly with Mr. Sharp's statement that, in England, he found no songs worth the taking, among persons who were under seventy years of age and that the music to the dances came from persons of mature age.

Although we have not been able to trace this song back to any definite English tune, this study leads us to a choice between two possibilities: first, the tune had a source in a British folk-song (or dance) which is lost or whose original cannot now be recognized, or second, the modes were not unusual (at any rate not unknown), at the time the song was composed or adapted in America. The latter is perhaps the more probable.

We may well notice other features which evince a connection between English and American folk-music. Mr. Sharp in summarizing his results says,⁸⁸ "Folk-tunes do not modulate." In no tune of this or any published collection of play-party songs, is there any modulation. He says further, "Folk-melodies are non-harmonic; that is to say, they have been fashioned by those in whom the harmonic sense is undeveloped." This is strikingly shown in the play-party song by the absence of part-singing. The absence of instrumental music emphasizes this lack of harmonization.

There is another resemblance between English folk-songs and

⁸⁷ The exceptions are, "Billy Boy," "No Sir," "Nora, Darling," "Marching to Quebec" and "Here Comes a Queen from Dover."

⁸⁸ English Folk-Song, p. 88.

the music to the play-party games, Sailor and King William. It was a common characteristic in the English folk-songs that the first stanza would end upon some tone other than the tonic; each succeeding stanza of the song merely repeated this until the last stanza concluded the piece by ending on the tonic. The theory is that the repetition of the former ending fixed it in the minds of the singers while the tonic ending, being less used, tended in time to fade from memory. So there remain many English songs which have lost the final ending and the music has no point of rest. The following play-party tunes seem to belong to this peculiar class and indicate a close relation to this type of English folk-music. "What Shall We Do with the Drunken Sailor?" "King William," "Itiskit" and "Down in Jay Bird Town."

We find, also, one tune, that to "Old Chimney Sweeper," which seems to indicate a fundamental connection with the old folk-music of Scotland and Ireland. It was formed on the scale of five tones, corresponding to our tonic, second, third, fifth and sixth. This pentatonic scale can still be seen in old popular songs of Scotland and Ireland, as, for instance, in an early form of *Annie Laurie*. The fact that this same sort of scale lives in an Indiana play-party game leads us to the same conclusion as that stated with regard to modal music. It is probable that this tune came from Scotland or Ireland, or that music based on the pentatonic scale was familiar enough in America to influence new compositions.

As Mr. Sharp sees in the folk-music of England the themes for her future composed music and the possibility of a school of music which will be truly national, so Mr. Barrie anticipates the great value of American folk-music to the American composers. He says, "The melodies to which folk-songs are sung in America are of infinite variety, and in many instances rarely beautiful. To this source the composer of the future, who shall found a school of American music, will turn for his inspiration."⁸⁹

89 *Jour. Am. Folk-lore.* vol. XXII, pp. 72-81.

PART III.

CLASSIFICATION OF PLAY-PARTY GAMES.

Any classification of these games according to subject matter or incident is very unsatisfactory. They have not the narrative of the ballad and often lack the dramatic consistency of the ordinary children's games. In many instances the words are little more than directions for the dance, so that it would require many conjectures as to the origin of the games before a systematization based on subject matter would be possible.

With the exception of the three dialogue songs, *Billy Boy*, *Nora Darling* and *No Sir* all in this collection are dance-games. Only three, *Getting Married*, *Kilamakrankie* and *Little Sally Walker* are marriage games.¹

There are a number in which choosing is the most important feature. In this class are: *Farmer in the Well*, *Here Come Four Dukes*, *King William*, *London Bridge*,² *Miller Boy*, *Needle's Eye*,³ *Pig in the Parlor*, *Skip-to-my-Lou*, *Cuckoo Waltz*, *Melven Vine*, *Old Chimney Sweeper*, *Old Dan Tucker*, *Sally Walker* and *Itiskit*. It is interesting to find that, in general, these are the games which now belong exclusively to the children, for *Farmer in the Well*, *Here Come Four Dukes*, *King William*, *London Bridge*, *Sally Walker* and *Itiskit*⁴ are not played by the young people.² *Mulberry Bush* with its imitation of work and *Walk Along, John*, are the only children's games which are not those of choosing. *Old Dan Tucker*, *Miller Boy*, *Old Chimney Sweeper* and *Cuckoo Waltz* are the only games of this group which belong exclusively to the young people. Thirty years ago, practically every choosing game was also a "kissing game." This was often brought about by the paying of forfeits and the redeeming of

1 Of marriage games, Mrs. Gomme (*Trad. Games*, vol. ii, p. 46) gives twenty-nine and among them are: *Jolly Miller*, *King William*, *Round and Round the Village*, and *Sally Walker*.

2 The reason for including these in this collection is the fact that it is so difficult to discriminate between the children's and the young people's games. Many which I believed to belong exclusively to the children, have been found to be very popular play-party games.

3 This becomes virtually a choosing game because the arch-makers agree upon whom they shall take as prisoner, in advance, and time the song accordingly.

4 *Itiskit*, is now played at the play-party but not as a singing game.

these in queer ways.⁵ Today, the "kissing games" are either not played or have been changed so as to omit this characteristic feature.

In the place of the choosing of partners has come, it seems, a further development of the dance. In the children's games, when the choosing is over, they merely repeat the performance until it becomes too monotonous to amuse any longer. In only two⁶ of the play-party games of thirty years ago does there seem to have been any kind of progressive figures in the dance. In six of the more recent ones, viz. All Chaw Hay, Getting Upstairs, Greenleaf, Star Promenade, Tideo and Way Down in the Paw Paw Patch, there is the following device for lengthening and complicating the dance. At the end of the first movement, each girl becomes partner to the boy who was formerly at her right. With each repetition of the movement she has a different partner, until all players are in their original positions.

Although the dramatic element would hardly offer a basis for classification of these games, it is a very important feature. To point out all of the indications of this would be useless, but certainly a few points are worth noting; in All Go Down to Rowser's, the raising of the hand as if it were the glass of beer; the sowing, of seed in Thus the Farmer Sows his Seed; the acting of the skippers in Skip-to-my-Lou; the part of the person in the center of the circle in both Miller Boy and Pig in the Parlor, the dialogue choruses in the Four Dukes and the boys' choruses of Hay-o-my-Lucy-o, also the flirting in this and in Molly Brooks. When proper or common names are used, there is usually some person in the game to represent this character for example, Lucy, Topsy and Jumbo, the pig, the miller boy, the four dukes, the old chimney sweeper and the Queen from Dover. In Tideo the spaces between the opposing lines represent windows and in Go in and out the Windows, the spaces between the players and under their joined hands represent the same thing. The same sort of

5 The pawns given were usually trinkets of jewelry such as rings, breast-pins or bracelets. At the end of the game these were sold; that is one person, the seller, sat in a chair and another person took one of the forfeits, and holding it over his head said, "Heavy, heavy hangs over your head. What'll you do to redeem it?" The seller replied, "Fine or superfine?" If the forfeit belonged to a girl the answer was, "superfine" if to a boy, the answer was "fine." The seller then prescribed some embarrassing action which the owner must perform before he (or she) could get back the forfeit. These penalties were often ludicrous. If a girl was told to pick a quart of cherries with her partner she had to sit on his right knee and give him a kiss. If the penalty was two quarts she had to sit on his left knee and give him two kisses. Another penalty was to "play Thunder." The person had to stand on a chair and reach just as high as possible while the crowd taunted him about not reaching high enough.

6 Old Brass Wagon and Weevily Wheat.

imitation of objects are those of the six pronged star-formation of the Star Promenade and the double circle or wheel formation which, as the players circle left represents the turning of the mill wheel. These details are most inadequate, for certain players interpret almost every movement as having a dramatic significance. This accounts very largely for the liveliness of the dance, the absence of sentimental, vulgar or unnatural movements and the permanent attraction of the games.

The classification of the play-party games with respect to the dance is the most satisfactory. Even this cannot be absolutely accurate for the types overlap, but there are three main forms—the arch, the circle and the long-ways,—which have distinctive features. In the arch type, one couple clasp each others hands, hold their arms high so as to form a kind of arch, and beneath this arch all of the other players skip in single file. The children's game, London Bridge and the antiquated play-party game, Needle's Eye, are of this class. Of this type, Mrs. Gomme finds fourteen in England.⁷ She considers this sort of game, with its taking of prisoners and its tug of war to be a relic of the primitive struggle for territory.

Of the second type, the circle-form, there are very many variations. The first position is the same in almost every case, however. All join hands, the girls being at the right of their partners and all facing center. Following this may come a grand right and left passing, a star figure or a promenade. The majority of the play-party games are of this type. The following is the list:

- All Chaw Hay on the Corner.
- Captain Jinks.
- Chase the Buffalo.
- Cincinnati Girls.
- Coffee Grows in a White Oak Tree.
- Cuckoo Waltz.
- Down in Jay Bird Town.
- Fare Thee Well.
- Farmer in the Well.
- Getting Upstairs.
- Girl I Left Behind Me.
- Greenleaf.
- *Here We Go Round the Mulberry Bush.
- Hunt the Buffalo.
- *Itiskit.
- Kilamakrankie.
- *King William.

⁷ Trad. Games, vol. II, p. 480.

Marching to Quebec.
 *Miller Boy.
 Molly Brooks.
 Old Brass Wagon.
 Old Chimney Sweeper.
 Old Dan Tucker.
 Old Sister Phoebe.
 Paw-Paw Patch.
 Pig in the Parlor.
 Pop Goes the Weasel.
 Six Little Girls A-Sliding Went.
 Skip-to-my-Lou.
 Star Promenade.
 *Thus the Farmer Sows His Seed.
 Tideo.
 Uncle Johnie's Sick a-Bed.
 Wait for the Wagon.
 Walk Along, John.
 *Sally Walker.⁸

The American circle-form game is, beyond doubt, connected with that of England. Whether it represents such primitive customs of tribal relationship as Mrs. Gomme would believe, I should not venture to say but certainly there are games of this type which are survivals and also those which are descendants of the circle dances of the English summer festivals and especially that of the May-Day.

Of the line-form game as Mrs. Gomme describes it,⁹ only one example is found in Ripley County. That is the children's game, Here Come Four Dukes. Two lines are formed, with the children of one line facing those of the other and at a distance of six steps. Those in each line join hands, and advance, and retire, in turn, while singing their part. There are many other games which belong to the same general type as this; some of them are, Go to Boston, Wait for the Wagon, Paw-Paw Patch, Weevily Wheat, Hay-o-My-Lucy-o, Dem Golden Slippers, Chase the Squirrel, Down the River and Here Comes a Queen from Dover. I have called these "long-ways"¹⁰ dances instead of line-form games for

⁸ There are forty-four circle-form games in England and those starred in the above list have parallels in Mrs. Gomme's dictionary of children's games. *Trad. Games.* vol. ii, p. 476.

In explanation of these games Mrs. Gomme says: "The circle games I consider to be survivals of dramatic representations of customs performed by people of one village or of one town or tribe—representations of social customs of one place or people, as distinct from the 'line' form of games, which represents a custom obtaining between two rival villages or tribes. Thus I am inclined to consider the joining of hands in a circle as a sign of amity, alliance and kinship." (*Trad. Games*, vol. ii, pp. 478-9).

⁹ *Trad. Games*, vol. ii, p. 475.

¹⁰ Definition of terms at the beginning of Part II.

various reasons.¹¹ First, the line-form game is misleading for the position is really that of a double line, with the lines facing each other. The term "long-ways" dance, which Mr. Sharp uses in his descriptions of the English country dance¹² is certainly the best one for describing these nine play-party games. It gives the correct idea as to the position of the dancers on the floor, and also suggests the character of the principal figures. The necessity of borrowing comes from the fact that there is no American term for this kind of folk-dance.

Weevily Wheat is perhaps as typical of this type of dance as any of the nine. The arch which is so important a figure in Virginia Reel¹³ is lacking in this game but is present in Way Down in the Paw-Paw Patch. In Hay-o-My-Lucy-o the formation is varied. The partners are opposite but in each line there is alternation of a boy, then a girl, next a boy and so on. The flirting in this game suggests that of the country dance, The Merry Conceit, though there is no evidence to indicate that the two have not developed separately. Of all the play-party games, those of this class, it seems to me, show the greatest evidence of remaking in America, and show this to such an extent that they have become truly American folk-dances.¹⁴

These games which belong peculiarly to the play-party, are not confined to Ripley County nor even to Indiana. Variations of these and other games of the same character are played in Missouri, but there they seem to be rapidly disappearing.¹⁵ Professor G. M. Miller, while speaking of the play-party says, "I know that the same old games we used at parties in Indiana were still used for dancing in the State of Washington three years ago," and he also gives proof of the existence of the play-party in Eastern Tennessee at the present time.¹⁶

An informant assures me that many of these games were danced by white people in the rural communities near Dallas, Texas, three years ago. There, an old fiddler played while another man sang the song and called off the dance. The young people merely went through the various figures of the dances.¹⁷

11 Wait for the Wagon, is not typically a long-ways dance but it has several features which would indicate that it belonged to this class.

12 C. J. Sharp. *The Country Dance Book*.

13 It will be remembered that Weevily Wheat is danced with the identical figures of Virginia Reel, with the exception noted above.

14 Classification of the dances to the play-party games may be a valuable basis for determining the date of their introduction into America.

15 *Jour. Am. Folk-lore*, vol. XXVII, p. 303. *Ibid.* vol. XXIV, p. 297.

16 *Univ. Studies of Univ. of Cincinnati*. vol. I. p. 31.

17 This is perhaps an intermediate stage between the play-party proper and the pure dance without singing.

The presence of certain play-party games among the negro young people of Louisiana indicates that the white people knew these dances until rather recently.¹⁸

Mr. Newell, speaking of the amusements in New England towns a generation ago, says: "In these, dancing was confined to one or two balls in the course of the year. At other times the amusements of young people at their gatherings was 'playing games' . . . Such were the pleasures of young men and women from sixteen to twenty-five years of age."¹⁹

When I find traces of the play-party in districts so widely scattered, and in only remote places, and then consider how rapidly it has disappeared in many of these places, I am led to believe that the play-party was once an important feature of practically all the rural and especially the frontier life in the United States.²⁰

The very nature of the play-party explains why it has been overlooked by writers of the past²¹ and by folklorists of more recent time. The interest in folk poetry as literature is modern. Even at present, the collectors find that the persons who know and enjoy the folk-songs are reticent about broaching the subject to strangers. Furthermore, the play-party itself does not attract attention in the local newspapers.

In view of these facts, I think we need not consider the lack of records as absolute proof that the play-party was not existing long ago. However, these facts do indicate, it seems to me, that the environment in certain localities has been rather favorable to the development of American folk-games away from their English originals. By virtue of changes that have been made, I am inclined to believe that there has developed an American folk-dance which is distinctive and which is not, as Mr. Sharp would have us believe, merely a copy of that of England or of any other country.²²

18 Henry C. Davis. *Jour. Am. Folk-lore*, vol. XXVII, pp. 249-254.

19 Games and Songs, p. 5.

20 Mr. Miller, (*Univ. Stud. of Univ. of Cincinnati*. Vol. I, p. 31) and Mr. Newell (*Games and Songs*, pp. 5-6-12) think the play-party was formerly very widely known.

21 In the *Music Master of Playford*, 1668, only three or four of the folk melodies were left in their original form and until recently the folk-music of England was virtually unknown to musicians.

22 In his lectures in Chicago, April 13 and 14, 1915, Mr. Sharp said that the United States had no folk-lore of its own, for all of that which at first seemed to have originated here could be traced back to some other country. Although he deplored our barren fate, he did suggest that Americans turn for inspiration to the folk-music of England, "for," to use his own words, "the songs are at least in your own tongue."

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